DOCUMENT RESUME

ED 152 453 SO 010 791

AUTHOR Greenberg, Cory

TITLE How to Start a High School Underground Newspaper. Fifth Edition.

INSTITUTION Youth Liberation Press, Inc. Ann Arbor, Mich.
PUB DATE 78
NOTE 37p.; Pamphlet funded in part by RESIST, Somerville, Mass. Not available in paper copy due to marginal reproducibility of originial document.
AVAILABLE FROM Youth Liberation Press, Inc., 2007 Washentaw Avenue, Ann Arbor, Michigan 48104 ($1.25 paperbound, quantity discounts available)

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS *Activism; *Censorship; Civil Rights; Dress Codes; Editing; *Freedom of Speech; Guides; High School Students; *Journalism; Layout (Publications); Legal Problems; News Writing; Printing; Publications; Racism; School Administration; School Conditions; School Law; *School Newspapers; Secondary Education; Sex Discrimination; Student Attitudes; Student Reaction; *Student Rights; Student School Relationship

ABSTRACT

Stressing the diversity which characterizes the high school underground press movement, the pamphlet presents case histories of several papers, an overview of the first ten years of the high school underground press, and technical information necessary for starting a paper. The first wave of high school underground newspapers appeared in major urban areas during the 1965-66 school year. By 1971 the underground press had reached its peak, but there is current evidence of renewed interest in such newspapers. Issues generally focus on conditions students want changed: dress codes, smoking regulations, study halls, cafeteria food, racism and sexism, and teacher hiring and firing. In this pamphlet, separate sections discuss printing methods, layout, editing procedures, staff organization, and legal rights. Although the First Amendment exempts student publications from censorship, it does not protect obscenity, defamation, or disruption of school activities. In order to establish validity, underground newspapers should offer constructive and well-documented criticism of specific issues. Bias in favor of the student perspective is allowed, but arguments must be presented in a well-organized, convincing, and responsible manner. A bibliography suggests additional sources about printing methods, graphics, student rights, editing, and libel. (Author/AV)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED152653

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

MAR 2 1 1975

How to Start a High School Underground Newspaper

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Youth Liberation Press
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

BEST COPY AVAILABLE

The First Amendment of the Constitution of the United States:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for redress of grievances.

CENSORED

SP 010 791

A Youth Liberation Pamphlet

A note to readers: This pamphlet is published as a special issue (#59) of **FPS: a magazine of young people's liberation.** **FPS: a magazine of young people's liberation** is published by Youth Liberation Press, Inc. 2007 Washtenaw Ave., Ann Arbor, Michigan 48104; (313) 995-4575. **Editorial Staff:** Keith Hefner and Al Autin. **Contributors:** Diana Autin, John Autin, Peter Riegel and the Hefner and Kaimowitz households.

Subscription Rates to FPS: a magazine of young people's liberation in U.S. and 'possessions': $8/year for adults and $5 for people under age 18. (These prices are guides; if you are young or unemployed, just send what you can; if you are able to send more, we hope you will.) In Canada add $1; subs to all other countries will be sent surface rate unless specifically requested and paid for.

Single copies of this pamphlet are available from Youth Liberation for $.75 plus $.50 postage and handling. For additional copies add only $.25 postage. For orders over $5 we pay postage and handling costs.

Quantity discounts are available on all Youth Liberation materials (see page 33 for a list). Write for details.

Art Credits: pg. 2, HIPS; pg. 3, Liberation News Service (LNS); pg. 5, Aaron McClellan; pg. 7, unknown; pg. 9, Keith Hefner; pg. 10, Keith Hefner; pg. 15, Jon Schaller; pg. 18, Ben Hillman; pg. 19, WAA & Rachel Burger; pg. 24, Brass Tacks; pg. 26, unknown; pg. 28, unknown; pg. 31, unknown, HIPS, unknown, Jorgy.

Fifth Edition Copyright © 1978 by Youth Liberation Press, Inc. Non-profit organizations may reprint articles without permission. Please credit **Youth Liberation.**

14,000 copies in print, 1969-1978.

This pamphlet funded in part by RESIST, Somerville, Mass.

How to Start a High School Underground Newspaper

by Cory Greenberg & the Youth Liberation staff

CONTENTS

I. History 2
- The Voice, 4
- The First Amendment, 6
- Venceremos, 8
- The Brick, 9
- Stone Age Times, 10

II. Staff, Printing, Layout & Fundraising . 11
- Structure & Staff, 11
- **Production**, 12
  - Ditto, 13
  - Mimeo, 14
  - Offset, 15
  - Layout & Pasteup, 16
  - How We Produced This Pamphlet, 18

III. Points to Consider When Planning Contents 21
- General Articles, 21
- Editing, Staff Box, Classifieds, Letters, Front Page, Press Services, Copyright, 22

IV. Legal Rights & School Policy 23
- The First Amendment, 23
  - 'Relevant Facts' & Censorship, 23
  - Material & Substantial Disruption, 24
  - Obscene Expression, 24
  - Defamatory Expression, 25
- Official & Alternative Papers, 25
- Sale, Advertising & Anonymity, 26
- Negotiating, 26
- If You Are Suspended, 27
- Repression, 27

V. Why Students Start Papers 28
- Censorship, 29
- Criticism of the Schools, 30

VI. Graphics 31

VII. Bibliography 32

I. A Short History of the High School Underground Press

A history of the high school underground p. ss is difficult to piece together. Unlike community underground newspapers, most high school underground papers lasted only a few issues, and left little trace. Even if the individual histories of those papers which are remembered were collected and put together, the end product would be a hodge-podge of unconnected events. Most existing histories are incomplete, and many are inaccurate. This pamphlet will briefly trace the development of the high school underground press movement, and then use a few case histories to show the development of several "typical" high school underground papers.

Los Angeles was one of the first areas to experience the birth of the high school underground press. In 1964, within a few weeks of the founding of the LA Free Press (a community alternative paper), two high school underground papers began publishing.

Papers Sprout Everywhere

This was just a prelude. In the 1965-6 school year, the first wave of high school underground papers began to appear in major urban areas on both coasts. Although many outside observers viewed this as an extension or product of community and college underground papers, it was really a separate movement, based on the needs of high school students. Even so, it cannot be denied that these papers were encouraged by the results of the underground press movement as a whole, and were in some instances influenced by it.

Many of the political issues which sparked the adult underground press also affected high school students. The civil rights clashes in the South and the growing U.S. presence in Vietnam were two "non-school" issues that had a powerful influence on high school students.

The growing politicization of high school students came at a time of newly developing technology in the printing field. Electro-stenciling allowed groups to make stencils for mimeograph machines which could include graphics, photographs, and almost all the details of offset or letterpress printing at a much lower cost. A combination of several other developments also made low-cost photo-offset possible. For as little as $50, a four-page tabloid paper could be printed. The technical aspects of these developments will be discussed in the "Production" section of the pamphlet.

In many places the movement was helped by radio and other media. In 1967, Eliot Mintz, a radio personality in Los Angeles, advertised new publications, interviewed editors on the air, and even outlined how to start an underground paper. Dozens of students responded with requests for assistance. Media coverage was not always favorable. It usually included lies, slander, and a generally unfavorable bias. However, it helped make the high school

Racism, the college student movement and the war in Vietnam all contributed to the radicalization of high school students. The illustration on page 2 appeared in hundreds of high school underground papers.

underground press a legitimate phenomena, and made students all over the country aware of a growing movement.

By the spring of 1968 there were thousands of papers coast to coast. At this point the high school underground press really began to grow. Student activism became widespread, and more and more students saw it as an acceptable form of expression. The anti-war campaigns of McCarthy and Kennedy attracted even mildly liberal students to the movement, and when those campaigns were over, many had been radicalized by the experience. The Chicago Democratic convention, experienced either in person or through the mass media, convinced many students that it was time to start doing something concrete about the problems they felt, and when school opened in the fall, papers began to sprout.

According to a survey taken by Samuel Feldman reported in Robert Glessing's *The Underground Press in America*, during the 1968-9 school year, 52 out of 400 high schools (12½%) had underground papers. Nationwide, this adds up to approximately 3125 schools with underground papers.

As anti-war protests increased, so did protests at high schools all over the country. Students who had been denied their right to abstain from the pledge of allegiance, wear their hair long, pass out leaflets and newspapers, express their opinions about racism and the Vietnam war, or even wear buttons, were speaking out. As these activities increased, so did the activities of the underground press.

As of 1970, according to Robert Glessing, there were approximately 3000 papers. These papers reached a total readership of approximately 4.5 million. The papers were no longer just in high schools, but had spread to junior high schools as well, and even a few elementary schools. Some papers had become city or county-wide, with press runs of as many as 20-40 thousand, and actual readership much higher. The average paper had a circulation of 1,000, but many others had circulations that reached 4,000 to 10,000.

By 1971, the high school underground press had reached its peak, and had started a decline. That was partly because students won many of the immediate changes for which they had been working, and the need to publish didn't seem as urgent. Many straight high school papers had been prodded to the left by the underground press, and students could print controversial articles in some of them without much difficulty. Seen in a wider context, the decline of the high school underground press was part of the decline of the movement as a whole.

Although the number of underground papers today seems almost insignificant compared to the quantity in 1970, there are still quite a few. Popping up in places from New York to San Francisco, including many conservative areas in between, they serve as an important reminder to administrators that if students get together, they have the ability to express their dissatisfaction and the power to change the schools.

A Multi-faceted Movement

The high school underground press movement was not as united as other movements existing during the sixties. Sometimes papers existed in neighboring school districts without being aware of each other. National organizations, such as CHIPS (Cooperative High School Independent Press Service), which is still around, helped editors exchange papers and information, and organize national conferences. But only a minority of papers were involved with these organizations, and often their involvement was only a single piece of correspondence. In effect, the high school underground press movement was (and is) many different things going on in many different parts of the country.

To show the variety and substance of what was going on, the histories of several different papers are outlined on the following seven pages.

THE VOICE
Fighting Principals, Police and Pushers Brings Trouble (and Success)

The Voice was started in November of 1971 as an alternate student newspaper for the students in Mt. Morris, a small conservative Michigan community.

The first issue had a circulation of 200. Graphically it was very crude and sloppy, but the essence of The Voice was its content. The paper dealt with issues like the dress code, the student council, discipline, and the behavior of the assistant principal. At that time in that school, those were the issues that no student had dealt with in print before.

The official school paper, The Paper Rapper, dealt with stuff like homecoming, the annual Betty Crocker awards, and of course, sports. In short, nothing interesting or controversial.

Because of The Paper Rapper's failure to be bold and defiant, and because The Voice was able to relate to students, The Voice soon became popular.

The first issue was passed out to students discreetly. It was really "underground." Our reason for that was fear. We had never openly confronted the school administrators before, and we didn't want to make it easy for them to move against us.

There really wasn't much planning put into the first paper. The idea originated the previous year, and when it came time to actually do it, we just plunged in. We typed up the articles onto a regular sheet of typing paper, wrote in the headlines with a felt marker, and took it to a local fast-print shop.

They worked very fast, which was a definite advantage, and they did a good job. We never had to give them advance notice or make an appointment. The paper was always done within an hour and a half.

Three hours after the first Voice came out, I was called to the principal's office and questioned about it. When I walked into his office, there was a copy of The Voice on his desk. When he asked me if I knew who published The Voice I said no and proceeded to flatly deny everything. He threatened me with suspension, but I told him I had nothing to do with the paper, so he let me go. He had to. He couldn't prove that I was involved in the paper. I left his office assuring him that if I found out who was publishing The Voice I would report it to his office.

Students in my class were aware that I was being hassled and seemed awed at my guts. Nobody had stood up to the administration like that before.

The next issue came out on schedule. It detailed my encounter with the principal and included a strong statement that announced our intentions for the year: "We of The Voice want all of you out there to know that we will not be intimidated. The Voice will continue to inform you of issues of interest to the student body. Although members of the administration and some 'student leaders' expressed anger over the contents of the last issue, The Voice will not be silenced."

The most valuable asset The Voice had was its honesty and lack of pretension. The paper was a natural outgrowth of the school environment. It was an honest, independent student perspective of the rules, regulations, and oppression we faced at school.

From the start all viewpoints were given space in the pages of The Voice. We got letters from teachers as well as students. The letters started coming in after the second issue and didn't stop until the paper folded.

Love and Hate

Reactions to The Voice were as varied as its readership. Administrators loathed us, teachers and parents tolerated us, and students loved us. Of course there were exceptions. Some teachers and students didn't like The Voice, but no adminstrators liked it!

Not all student reactions triggered by The Voice were pleasant ones. Some students wanted to know why we were so down on the school system all the time. Many saw us as just a gripe sheet. We were even called "communist literature." In our second year the editor of the paper was jumped by three students because of a Voice article warning about the dangers of quaaludes. It seems they were dealing quaads and couldn't sell any in Mt. Morris High after the Voice article came out. Our editor suffered two cracked ribs, a black eye, and a cut lip.

One of the adverse reactions we encountered had an ironic twist. The Voice became somewhat of a fad. It was suddenly "hip" to be into The Voice.

We were glad to be popular, but wanted to use that popularity constructively. By providing the inspiration, we hoped to cause the students to revolt against the school system — to become conscious of their oppression and then to do something to change the situation. Instead we had become misunderstood idols enveloped in a mystique we neither wanted nor understood.

Reactions from teachers were quite different from those of students. Most teachers were sympathetic to what we were saying, but none would publicly support us. We often blasted teachers by name in The Voice for various crimes against student rights. The teachers' reactions to that ranged from anger to appeasement.

Don't Just Publish — Organize!

As our influence with the students grew, we began to strongly

advocate changes in the school. At first they were things like changing study halls into free hours, getting student representation on the school board, and abolishing the dress code.

There was a general consensus among the staff that we needed to organize in order to achieve any real power. Our first attempt at organizing was also unfortunately our last.

We began work on a boycott of the school cafeteria. We chose the cafeteria boycott because of the almost universal dissatisfaction of the students with the cafeteria food. We felt that if we organized a boycott against the cafeteria in the name of The Voice we could get a favorable response and win hundreds of students to the idea of organizing as a solution to their problems.

When the day of the proposed boycott came, about 70 per cent of the students participated. The cafeteria waiting lines were noticably short. However, we failed to do the follow-up work necessary for any successful organizing, and that was that.

The Beginning of The End

The Voice had been financed all along through student donations. At first those donations had been unsolicited, but after they began coming in we decided to use them to finance the paper. That worked better than we expected. Each issue cost about $24. We collected enough donations by going around to tables during lunch hours to distribute the paper free to all who wanted it.

In February the donations virtually stopped. I was no longer in the school, so I couldn't assess the situation first hand. But I think the reason they stopped was a combination of failure of the staff to be aggressive enough in collecting them, decline in the popularity of The Voice, and a worsening of the overall economic situation.

We still managed to come out with our biggest issue in October of 1973. It was just sixteen pages, but it had a circulation of 2,000. We distributed that paper to three schools and several shops. We thought we were on our way to a comeback. The atmosphere at that time was one of high energy and even higher hopes.

The following month we came out with a bigger issue. Twenty pages, 2,000 copies. We were selling the paper now for 10 cents to offset some of our expenses. The response to both issues was encouraging. We moved into an office above a local head shop, excited at the Voice's potential. But, just as things were starting to improve, we were dealt a crushing blow.

Who Silenced The Voice?

The owner of the head shop ran into trouble with his landlord and was kicked out. His landlord had suddenly raised the rent. Business at the shop was bad and getting worse. Christmas came along and because of the hassles at the shop we were unable to work on the next Voice. While the staff went their separate ways for the holidays, my friend and his shop were kicked out of the building by the landlord. In the process he lost some furniture that he kept above the shop. When I returned after the holidays I went by the shop to check on the office. When I got there, the place was empty and the door was open.

In what used to be The Voice office there was nothing. I went to my friend's house to ask about our stuff, but he said he didn't know what happened to it. He told me he had lost some things, too. The Voice lost everything in that ripoff. The back issues, all our files, a desk, a portable typewriter, everything.

I never was able to find out for sure what happened to our things. I questioned the landlord, but of course he denied any knowledge of our things. The only explanation I was able to get was that somebody broke in and took everything. But no one would steal useless back issues of an underground paper. I don't believe somebody just broke in and took them. I believe it was done by somebody trying to destroy The Voice. Police cars had been seen several times pulling up to the shop late at night and shining their spotlights into it. They could have done it. Whoever it was, their purpose was clearly to destroy The Voice. They succeeded.

The following year only two issues of The Voice were published. They were published by my brother. It finally died in November, 1974, after three years of on-again, off-again publication.

I've managed to collect most of the back issues we lost from other sources. We're still missing two. I often wonder what effect the whole thing had on people.

Today, five years after The Voice was founded, there is no student newspaper at Mt. Morris High School, and ninety per cent of the students have never even heard of The Voice.

The Hazards of Publishing an Underground Paper in Mt. Morris, Michigan

- **Called into the principal's office and harassed.**
- **Accosted in the halls while passing out paper.**
- **Attacked by local Quaalude sellers resulting in two cracked ribs, a black eye and a cut lip.**
- **Anonymous letters sent to his parent's about his "ungodly" activities.**
- **Stopped by the police eighteen times in two years.**
- **Arrested in trumped-up Breaking and Entering charges.**
- **Secret file on paper established at police department.**
- **Paper destroyed when all files and equipment were stolen from office.**

THE FIRST AMENDMENT
Struggling Against Coaches, Conservatives & Crackpots in Carrot Country

Whoever coined the famous phrase "It's a nice place to visit but I wouldn't want to live there" must have had Holtville, California in mind. Holtville is a small agricultural town, located a few miles north of the Mexican border — the self-dubbed "Carrot Capital of the World."

In the fall of 1975, when I was a sophomore, I filed suit against the Holtville Unified School District, its Superintendent of Schools, its Board of Trustees, the high school principal and journalism advisor for violation of my First (freedom of the press), Fifth (due process), and Fourteenth (equal protection under the law) Amendment rights. In the fall of 1977, a Federal District Court judge issued a ruling succinctly supporting me. Those two years were a period of tense conflict.

A Sad Saga

Holtville High School could not be described as a "progressive" institution. It's a place where a winning football team takes precedence over education. At least 50% of the faculty members are, or at one time were, coaches. The high school principal, Gerald "Nate" Beaman, began his career as a high school football coach, and now doubles as the school's athletic director. 'Nate' once remarked blithely, "We don't worry about the kids who can't read because they wind up on the end of shovels anyhow." Further, "Nate" has been known to comment that the first function of a public high school is to discipline, and, thereafter if possible, to educate.

This, then, was the environment in which my paper was founded. The conflict began innocuously enough. On the final day of school in June of 1975 Linda Rombaut, the editor of the school newspaper, the Saga wrote that she needed an assistant editor for the following year. I applied for the position and was accepted.

That summer Linda and I worked together to improve the articles and layout of the Saga. We even made a contract with a local publisher to professionally print the Saga.

Over the summer, the Saga gained a new advisor, Robert Wynkoop, H.H.S. wrestling coach, whose journalistic experience was limited to "reading a few books" in the San Mateo public library. A few days before school began, Linda and I met with Mr. Wynkoop and told him of our plans. He listened very politely, and on the first day of school Wynkoop made an announcement to his journalism class. He was, he said mildly, going to make a few changes. He was abolishing the positions of editor and assistant editor. In their places he was going to appoint four "page editors." The Saga would not be professionally printed; it would be Xeroxed. No ads would be sold. All articles were to be assigned by Mr. Wynkoop. No material would be printed without Mr. Wynkoop's express approval.

What Wynkoop had done was obvious. By destroying the positions of editor and assistant editor and by giving himself the authority to control the entire content of the Saga, Wynkoop made himself Editor- and Censor-in-chief. Although Wynkoop, in a magnanimous burst of generosity, offered Linda and me "page editorships," we both declined, believing that he had no right to destroy our posts in the first place thus transforming the Saga from a student newspaper into a mouthpiece of the administration.

Linda and I appealed Wynkoop's action to the high school principal and to the school board — both times unsuccessfully. At the school board meeting Linda and I were literally laughed out of the room. It was a pretty savage attack on a pair of 14 and 16 year old girls by several of the town's leading citizens. Fifty of them showed up to laugh and jeer at us. What the hell, they don't have anything else to do for entertainment.

The next day Linda and I dropped the journalism class, leaving Mr. Wynkoop at the helm of his little ship.

Go Team!
Crush The First Amendment

Earlier in the school year I had been elected president of the local chapter of the Quill & Scroll Club, an international organization of high school journalists. The club, as its project for the year, decided to publish a second on-campus newspaper, professionally printed and funded by advertising and at no cost whatsoever to the school district. Our publication was christened The First Amendment. No sooner had we announced our intention to publish than Principal Beaman forbade a second newspaper on campus. (Testifying in court, Beaman explained that he didn't want another newspaper because "there isn't enough news on campus for two newspapers.")

The Quill & Scroll advisor then resigned in protest, saying that she refused to participate in a club that had no rights. Principal Beaman promptly appointed Orville Warren, a football coach, the new advisor. Warren immediately informed us that he completely supported Beaman.

In spite of administrative opposition, we published our newspaper. Its reception on campus was typical of the Hitlerian, book-burning mentality of Holtville: copies were ripped to shreds, dramatically trampled underfoot, etc. etc. There was a bonfire of The First Amendment newspapers

in front of the high school (neo-Nazism?).

When the second edition of The First Amendment was to be published, the H.H.S. administration determined to prevent another issue. In spite of a U.S. District Court Judge's order that the Quill & Scroll be allowed to publish a newspaper and support publication through the sale of advertising, the administration, through manipulation of the high school student council, prohibited the Quill & Scroll from selling ads to finance its newspaper. A few days later, the puppet Student Council went one step further. It revoked the Quill & Scroll Club's school constitution, which effectively killed that organization. Thus the Quill & Scroll was denied its rights to operate through legitimate school channels. We tried to do the "proper" things but were rejected at every turn.

Those few students who remained interested in The First Amendment then formed The First Amendment Club. The club was of course denied recognition by the administration. Principal Beaman refused to acknowledge The First Amendment Club, for he feels that the club is "not in the best interests of the students." Beamon does, however, recognize the Fellowship of Christian Athletes and facilitates its meetings and school announcements; he believes that it is a "meaningful" organization.

A third issue of the First Amendment was published and distributed in May of 1976. All three issues were professionally printed and funded by advertising, a large portion of which came from the Chicano community.

In the meantime I had filed my lawsuit. The American Civil Liberties Union joined my suit as Friend of the Court; the Playboy Foundation and the Student Press Law Center, a branch of the Robert F. Kennedy Memorial, joined in the fight. The case received publicity in Playboy, the Nation, the Los Angeles Times, and on the Today Show, among others. Local publicity was largely negative. The Holtville Tribune, Holtville's weekly "newspaper" once dubbed the Hokeyville Trivia, has never once spoken to me about my side of the issue.

The issue itself was a very simple one: is a high school administrator allowed to discriminate against organizations on campus and deny them First Amendment Rights? Judge Gordon Thompson, Jr., said no, and ruled that Holtville High School's policies are discriminatory and in violation of the First Amendment of the United States Constitution.

At present that is where the case stands. I have won; the school district has threatened to appeal but has not yet done so.

I have related my story rather prosaically; had I described my experiences a year ago I would have thrown in "evils of the system" and "standing up for what I feel is right," etc. My narration would have radiated ire and indignation. Now, however, I have told the story simply and with some irony. Yet I did stand up for what I believed was right; I did fight the evils of the system; I did undergo harassment and abuse. The entire episode was really rather obscene and truly unbelievable; even I have difficulty believing what happened. The fascistic, power-hungry, narrow-minded, bigoted mentality that exists in Holtville is both incredible and difficult to fight. I fought, and I won, but it's a closed chapter in my life. I don't care any longer; if I did I would become utterly and permanently enraged — ultimately a self-destructive state. I have adopted the philosophy of "let 'em wallow in their own shit." These people deserve each other. It's easier — and healthier — to laugh at Holtville than to hate it. Hate is something Holtvilleites can deal with, being intimately acquainted with it — their methods of retaliation included obscene phone calls, anonymous hate mail, egging our house, poisoning our animals, throwing bricks at our car, etc. Laughter and ridicule unnerves them. I walk down the halls of Holtville High School singing Monty Python songs. The caption under my photo in the yearbook reads "well, excuuuuse me!" and I frequently quote Woody Allen. But I have by no means copped out. Let my rights be stepped upon and I will fight like hell — and Holtville knows that.

• Lisa Pliscou

VENCEREMOS
All Oppressed People of the World Unite – Including High School Students!

Nineteen sixty-eight. Greta and Karen were in sixth grade. David was in fourth. I was in eighth. None of us had any idea that three years later we'd be publishing an underground paper. We didn't even know each other. But, like many young people during that period, the political climate was having a strong effect on us.

The Vietnam war was raging. Watts had burned in 1965, and the police had killed 43 people in the Detroit riots in 1967. We had varying remembrances of the assassinations of John F. Kennedy and Malcolm X, but the assassinations of Robert Kennedy and Martin Luther King in 1968 weren't history — they were on the six o'clock news.

Closer to home, black students at Ann Arbor Pioneer High made 21 demands on the school, and the administration was going wild. Racism in Ann Arbor was supposed to be kept under the table. White students were angry too. A ludicrous dress code, a restrictive smoking policy, and the petty tyrants who enforced them, were becoming too much to take.

Our perceptions of the world were changing rapidly. Karen was on her way to being kicked out of school for punching a teacher. David, still living in New York, was already involved in the struggle against the racist strike by the New York Federation of Teachers. I wrote my eighth grade history term paper on U.S. War Crimes in Indochina.

Venceremos is Born

Though we lived in different neighborhoods, came from different racial and class backgrounds, and went to different kinds of schools, we were all moving toward the same inescapable conclusion: we wanted to actively fight the system, and to build a better one in its place. Publishing an underground newspaper was one way to help that process.

In 1969 with the help of some friends, Greta and Karen published a little underground newspaper at their junior high school. They called it Venceremos. The name was taken from the slogan popularized by the Cuban revolutionary Che Guevara (assassinated by the CIA in 1967), which means "We Will Win." After a year of publishing the paper just at Forsythe Junior High, they decided it was time to expand.

A meeting was called for students from all the schools, at which city-wide publishing and distribution were discussed. The next school year we began publishing 2,000 copies of Venceremos, and distributed them in the city's two high schools, four junior highs, and some elementary schools.

The first issue that year had articles on the high school bill of rights, the tracking system (singling out rich and poor students), rock and roll and dope. There was also a bibliography on black liberation, and coverage of the school board's attempt to pacify black students and parents after a mini-riot protesting the school's failure to live up to the demands made in 1968. Our national news focused on an anti-war conference, and a police riot in Los Angeles. From the first issue to the last several topics dominated Venceremos and our organizing efforts: racism, the war in Vietnam, student rights and dope.

Printing Problems and Solutions

Venceremos was printed wherever we could get free access to a mimeograph machine. Paper was usually "liberated" from the schools or some other generous institution. One staff member's mother arranged to have 400 reams of paper left over from her government project passed on to us.

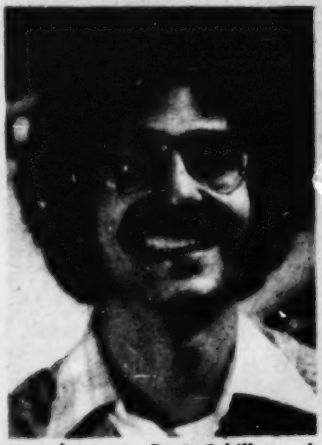
At first we did the printing at night, without permission, in a nearby church. We got caught, and moved on to a local community underground paper's rickety office mimeo. Then, for a while, we had access to an excellent mimeo, owned by a local radical; but he was arrested and given 20-40 years for possession of LSD. We moved on again to the office machine of a helpful parent, where we printed several issues. Then, an adult friend who worked in a printshop volunteered to do our printing while his boss was out. In the meantime we learned how to run an offset press at school, and printed a few offset issues ourselves. Once, we did an issue on newsprint, tabloid style. It was expensive but looked very professional.

Articles improved a lot from issue to issue. In later issues we printed a long statement analyzing the circumstances under which a popular black teacher had been fired. We interviewed an eleventh grader who had spent the summer in Cuba with the Venceremos Brigade, a group of N. American young people who worked in Cuba to show their support of the Cuban revolution. We had an expose of a teacher who had been fired for teaching illiterate students how to read from the Black Panther Ten Point Platform.

Venceremos endorsed left-wing and feminist school board candidates, ran a major article on women's liberation, and printed a strongly-worded poem about gay liberation in high school.

Bobby Seale (then chairman of the Black Panther Party) and Richard Nixon both made our cover, along with clenched fists and poetry.

We changed the name from Venceremos to Youth Rising as we



Most papers were run by males and upperclassmen. Greta Schiller and David Kaimowitz fought that trend. Greta started Venceremos when she was in 9th grade, and David joined the staff in 7th grade.

became more conscious of the oppression we all faced as young people, and later articles tended to concentrate a bit more on the struggles of young people than on those of women, black people, and the Vietnamese. A typical Youth Rising article questioned why young people couldn't vote. We began a drive to organize student unions in the schools, and covered our successes and failures. We ran some humor and satire, and ridiculed Richard Nixon's re-election bid.

Success and Failure

Finally, after four years of irregular but continuous publication, the paper folded. Many factors contributed to the paper's demise. The original staff members were graduating one by one. A "free school" was set up within the Ann Arbor public schools, and many students who would otherwise have rebelled were co-opted by the alternative. Black students were tired of always fighting the seemingly intractable school board. The U.S. was on the verge of defeat in Vietnam. The contradictions in school and society weren't as obvious as they had been a few years earlier, though they were still there. Also, we had a certain amount of success. Many of the changes we had been calling for were implemented. The free school hurt us, but it was also a humane alternative to the traditional high schools. Racism is still prevalent in the Ann Arbor schools, but we can't discount the gains made thus far. The war in Vietnam is over, and high school students played a vocal and active part in the protests that forced Nixon to bring the troops home.

If I were in the Ann Arbor schools today, the first thing I would do is start another underground paper. The struggles against racism and sexism, and for student rights, are far from being won. The history textbooks are still full of lies — they even have new ones about the history I've lived through, the Vietnam war and the student movement. People all over the world — from Chile to South Africa to Detroit — are still struggling for their freedom, and high school students either don't hear about those struggles, or get terrible distortions in their local paper. There is as great a need as ever for a strong high school alternative press.

Looking back, one of the little things that I especially liked about our underground paper, and many of the others that I read, was ending an article with a pertinent slogan. My favorite then and today is ALL POWER TO THE PEOPLE!

• **Keith Hefner**

THE BRICK Distribution in 35 High Schools

The Brick was published in Nassau County, a suburb of New York City, from May 1973, until December 1973. During that time six issues were produced, which eventually were distributed in 35 schools, or half of Nassau County. Originally it was published by an organization of politically active students.

Our first issue was eight mimeographed pages, and about 500 copies were sold for a nickel in 10 schools. There were initially eight staff members.

The second issue, the last that school year, had a distribution of 800 copies in 15 schools. There were now 15 staff members, and the paper had become more political. Instead of the staff box saying "the Brick is published every now and then by the Nassau Student Caucus," as it did in the first issue, the phrase "an organization dedicated to expanding students' political power and working in the general interest of students" had been added.

The fourth issue came out in the beginning of the school year, and was very different from previous issues. 3,000 copies were printed photo-offset at an anarchist print shop in New York City, Come! Unity Press, and distributed free in over 25 high schools. We wanted to see if we could exist just on donations, and found out that to a large extent we could.

While printing at Come! Unity Press, we had many disscussions with the people there, which was a radicalizing experience. Originally we had intended to charge after the fourth issue, but based on these discussions, and our ability to solicit donations, we continued free distribution. They also convinced us not to accept ads, and

started a radicalization process on some of the staff members which continues even today.

The fifth issue contained 10 pages, as well as two supplements totaling sixteen additional pages. This was our largest issue. Five thousand copies were distributed in over 30 schools.

It reflected the changes which had occurred from printing at Come! Unity Press. The staff box read in part "The Brick is published by a collective of concerned students dedicated to change in school and society." Instead of listing the staff by category, such as production, editor, treasurer, etc., they were listed alphabetically. Included was our most radical article, "What You Really Learn in School," which was printed as a centerfold just in case it had to be removed in schools where it caused too many hassles. (It didn't.)

The sixth, and last, issue of the Brick came out in December. It was 8 pages, and 5,000 copies were distributed in 35 schools. There were no major changes between the fifth and sixth issues, except that the staff box now included that "the Brick is an anti-profit newspaper." This issue was the only one practically paid for before printing, from donations left over from the previous issue.

Unlike most papers, we didn't fold for financial reasons. We had enough money for the next issue, and fundraising which would have solved any future problems. We had established a reliable, growing, distribution network. Most aspects of production had been mastered, and the process had almost become a routine. The main cause was the staff.

During our expansion from a distribution of 500 to 5,000, our core staff had remained essentially the same. Although we had involved over a hundred people in distribution, most of the other tasks were done by only 20 people. After eight months of increasingly frantic schedules, it had become too much, and finally had to be abandoned.

There were many other minor problems which contributed to the decision to stop publication, most of which were a product of being a county-wide paper. It was difficult for many people to get to staff meetings, or become involved in other ways, unless they attended the few schools where major activity was occurring.

Cory Greenberg, one of the original staff members of The Brick.

The Brick was started by people who had worked together on the McGovern for President campaign and then started a county-wide student organization. After the Brick, some of the same people organized the rental of buses to go to a Nixon impeachment demonstration, were involved in supporting other "left" political candidates, organized local demonstrations for the People's Bicentennial Commission, and did work in their local high schools. One group even started an alternative paper in one of the schools with a particularly strong base, which has been around for three years, and is still going strong.

•Cory Greenberg

STONE AGE TIMES Struggling Against an Oppressive School

The Stone Age Times was an underground newspaper which began and ended during my Junior year in high school. The name was a pun on the fact that high school was an institution of the dark ages and the fact that anybody who was anybody lived through this time stoned. It was to be an "objective" newspaper — presenting news that would give people a perspective on high school life.

We financed the paper ourselves. One of us had a three by five mimeo press, so we bought 8½x11" paper and cut it with a large paper cutter at a parent's office. We sometimes asked for donations, but only received miniscule amounts — with a couple of larger donations, one from a teacher.

After three issues we decided to change our format — to the large size. We bought an offset press for $100, along with necessary supplies for $35 more. We hoped to partly finance our paper with outside printing jobs. Unfortunately we never really got the press operating right, so we never got out another issue.

The staff of the paper consisted of four people for the first and second issue, expanding to five for the third and six for the fourth. We did not need that number of people to put out the newspaper, but it helped to finance it.

Publishing the paper made us feel that we were at least struggling against high school oppression, although the response from the rest of the student body was almost nil. People at least took them and read them, and we did not find Stone Age Times scattered around as trash.

•Chris Winne

II. Staff, Printing, Layout and Fundraising

In this, as in all other "instructive" sections of the pamphlet, it may seem that I am telling you how to structure your paper, or presenting *the* two alternatives. In those cases, read between the lines, to figure out variations which suit your specific situation. Don't be satisfied with my suggestion, or your first choice. Rather, keep experimenting as conditions and staff members change. I'm writing based on experience, trial and error, and what I have learned from other people's experiences. None of these sources are infallible. More importantly, different situations need different methods of organization. What is good for suburban New York City, where I went to school, will not necessarily work well in Topeka, Kansas.

If you're planning to publish a small paper, which will come out infrequently (monthly or bi-monthly), and will not have a large distribution (one or a couple of schools), you don't need a large staff. One person could do it, but it's a good idea to try to get at least two, so ideas can be talked out before they are printed. In addition, you should try to get other people to work with you, who might not be as committed and dedicated, but who will write an occasional article, and help with distribution, production or fundraising.

If the paper is larger, will be published more frequently, or will have a wider distribution, you should try to get more staff members. Otherwise, you may find that there's too much work for the number of people involved, and you may have to cut back on your plans, or do more recruiting. A better idea might be to start small, and expand as you become more experienced and the number of people working on the paper increases. The most important thing is to keep the staff growing, and prevent it from becoming a closed clique.

Sooner or later you'll want to decide on a structure for the staff, especially if it is large. It doesn't need to be permanent, and in fact could be continually changed to reflect changing needs of the paper and the staff's growing experience.

How Much Structure is Necessary?

Depending on the size of the staff, personal preference, the different levels of experience of various staff members and a variety of other factors, you may want either a flexible and non-hierarchical structure, or a more formal structure with varying authority, and more defined responsibilities.

A loose structure could involve the staff defining themselves as a collective, and together deciding which tasks needed to be done, and who would do them. All major decisions would be made by the collective rather than by a single editor. In one method of collective decision making, called consensus, questions are discussed until *all* members feel comfortable with the decision that is made.

A tighter structure could involve editors, who might choose articles or set deadlines, as well as other individuals taking specific responsibilities, such as a treasurer, distribution manager, production supervisor, art editor, feature editor, etc.

The best structure for your staff is the one you and the other founding members feel most comfortable with. I am in favor of as open and democratic a structure as possible. After all, most papers are started because the editors disagreed with the undemocratic, authoritarian manner in which the official school paper and the school itself are run. It is a bit of a contradiction for the editor of an alternative paper to dictate what the staff can write.

An important thing to keep in mind is that when people are included in the decision-making process, they will often be more committed to the paper, and may be willing to put more time and energy into it.

On the other hand, you have to be wary of too little structure. If no one takes reponsibility, chances are nothing will get done. It's an unfortunate fact that most students have their initiative trained out of them by the time they reach high school, and may

need some prodding to write an article or get the advertisements. As the person taking major responsibility for the paper, you may have to decide whether your most important goal is getting the paper out, or helping students learn to work collectively. Hopefully you can do both. As an "editor" you will also quickly learn to be a good judge of people — who will get their work done on time, who will have it three days late, and who won't do it at all.

One way to maintain an open structure, yet still encourage people to do their assigned tasks, is to have a coordinator for each department of the paper. At a meeting of the entire staff decisions would be made as to the general direction the next issue would take. Then the coordinators for news, artwork, printing, distribution and the other departments would carry out the decisions made at the meeting — lining up the suggested articles, getting estimates on the printing, contacting the distributors, etc. Under this system, the group as a whole acts as a combined editor and managing editor.

Since most major decisions are decided at meetings, it is important that they run smoothly. If your group is large, it will be necessary to have a skillful chairperson. You may want to rotate the chair from meeting to meeting. If your group is small, a more informal, discussion-like meeting is probably adequate. In any case, you'll want to have an agenda, and someone taking notes, so the meeting will progress in an orderly fashion and everyone will know what's being decided, and what their individual responsibility is.

Staff Turnover Considerations

A big problem with the staff may come at the end of the year, when the seniors graduate. Try to plan for this early, and have people in positions of responsibility who will not be graduating. Make sure everything that needs to be done can be done by people who will still be around. In addition, try to recruit enough sophomores and juniors so the workload won't be too much for those who remain. The most common reason for the demise of underground newspapers is the lack of staff, and this is often the result of poor planning by seniors.

It is sometimes said that the key factor in a smooth running paper is not structure, but chemistry. No matter how you divide the work or responsibility, or make decisions, the way people interact and whether they like each other are usually the determining factors. There isn't much I can say to guide you through this problem. My only advice is that you be sensitive to needs of the people you work with,

A TYPICAL LIST OF RESPONSIBILITIES

To Be Done	By	Date
Articles:		
First Amendment Suit	Jill	15th
Marijuana Legalized	Sharon	15th
School Bust (interview students)	Staff	15th
Racist History Texts	Shanti	15th
Student Government	Jose	15th
Ads (try Burger Hut, Jeans Store and all places in the school paper)	Bill	15th
Letters to Editor (write them if necessary)	Jill	16th
Editing	Sharon	17th
Typing	Bill	17th
Layout	Shanti	18th
Misc. (fundraising, etc.)	Staff	19-20th
To the Printer	Sharon	22nd
Distribution	Jose	25-28th
Staff Party		29th
Meeting to Plan November Issue		1st

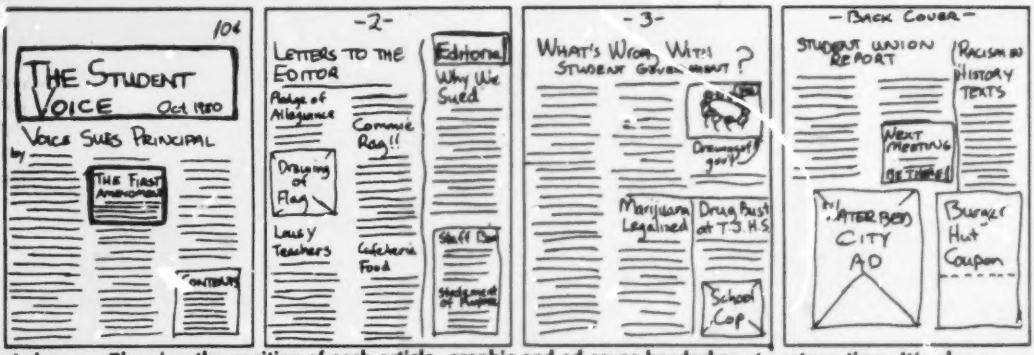
and try to work through problems as they crop up. Maintaining friendly relationships among staff doesn't always come automatically, so be prepared to put some time and effort into it. As people work together, hopefully they will get to know and like each other better, and as each issue comes out the staff will be more cohesive. A few parties now and then might help too.

Production

Once a staff has been assembled, the most important, complicated, and difficult task is physically producing the paper. There are three basic ways it can be done: ditto, mimeograph and photo-offset. Although these processes have many similarities, and many similar steps, they are different enough to warrant separate discussions of each to avoid confusion. Where the steps are the same for more than one process, I will discuss them in detail only once, and refer to that section in discussions of the other processes.

Some of the information necessary for producing an underground paper, such as how to operate an offset press, is too technical to be adequately described in this pamphlet. There are some things which must be learned by doing, or by having someone show you how to do them. If you need to read more about these processes, look at a technical manual. Some of the good ones are described at the end of this pamphlet.

To really learn how to print, you must see other people doing it. If there are any community underground newspapers or movement print shops in your area, ask them for help. They may even be able to do



A dummy: Planning the position of each article, graphic and ad saves headaches at pasteup time. It's also a good idea to staple the pages together exactly as they'll be in the finished paper.

your printing. If not, try to find a sympathetic graphic arts teacher in your school. Better yet, take a printing course, and you might even be able to use the school printing press (use the weight of the beast against itself).

Printing Processes

Ditto

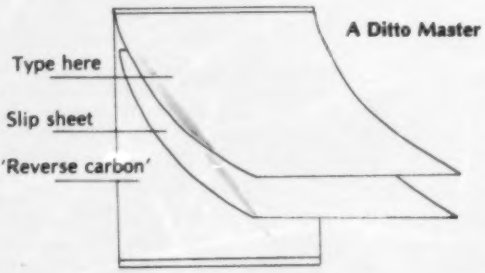
Printing on a ditto machine is the easiest to learn, and is also the cheapest. The main drawback besides quality is quantity — only 300 to 500 copies can be made from each "master." The main advantages are that there are ditto machines everywhere, and they are very simple to operate (you can learn in five minutes).

After you have decided which articles, editorials, features, poems and graphics are to go in, and have edited them, you must determine where they will go in the paper. This is called making the layout. The best way is to get a number of blank pieces of paper, and label them so that each one represents a different page of the paper (if the paper will be eight 8½x11 pages, then you should have eight 8½x11 pages in front of you). This is called a dummy. Then, figure out how much space will be taken by each article and graphic you are using, and cut out pieces of paper on the dummy until you've arranged them to your satisfaction. Now you will know what you are doing when you type the ditto master.

Ditto masters can be found in most stationery stores, and have been known to be left unwatched in various offices around schools. Often a sympathetic teacher can be convinced to donate a few. You will need one for each page, plus some extras just in case.

Even the principle of dittoing is simple. When you press down on the front sheet (usually white or off-white) with a typewriter, pen or whatever, the back of the front sheet picks up carbon from the second sheet. It's just like when you want to make a carbon copy of something, and you put the carbon in the wrong way. You end up with the carbon on the back of the first sheet.

Remove the middle sheet from the ditto master and place the remaining part in the typewriter, so you're typing on the first sheet. An electric typewriter is best; the print will be more even. Using the dummy as a guide, type the material onto the master. After it is all typed, you can draw graphics, illustrations, headlines, etc. onto the top sheet. After you are finished make sure to replace the middle sheet — it will protect the master from unwanted marks.



The traditional color used for ditto machines is purple, because it will produce the greatest number of legible copies. Four other colors are available: red, green, black and blue. They work the same way as the purple masters, but they are used as supplements. For example, say you want a graphic to have three colors. First type the page as described above on the purple master, and draw in everything else which you want to be purple. Then, take a second sheet from the red master (the one with the carbon on it), and put it behind the first sheet of the purple master. Draw on whatever red you want.

Repeat this process for each of the colors you want to use. The colored masters can be used more than once.

Another way to make a ditto master is to "thermofax." This process allows you to use pictures, or other prepared copy. To do this, lay out your material on a sheet of 8½x11, leaving room for margins. A description of how to do a layout can be found in the section on offset printing. You then need to find a machine that makes thermofaxes. These are rarer than ditto machines, and you may have to hunt around. If you can't find one, call stationery stores to find out if they can do it for you. Thermofax masters can be bought by the box for about ten cents each. The box will have instructions on it. The advantage of this method is that it allows you to print illustrations, or material that is already printed, without redrawing or retyping. The disadvantages are that the quality is poor, and each master can only produce about 150 copies, although you can make five different masters if you want to print 750 copies.

You are now ready to print. First find a ditto machine that can be used. In some schools, you can walk in and use them without being noticed, especially if you're on good terms with the secretaries. If not, a nearby church, political organization or your Mom's office may have one that they'll let you use. The other essential ingredient is paper. Be sure to get ditto paper, which is smoother than other kinds of paper used for printing. Ditto fluid is also needed, but unless you are printing a large number of copies, there will probably be enough fluid in the machine, or a bottle of fluid nearby that you can use.

To print, rip the first sheet of the ditto master off from the second along the perforated edge, and put it into the groove on the main cylinder. Then, close the groove so the ditto stays in place. Stack the paper in the paper feeder, turn the machine on (or crank it if it is a manual), and, voila! — your first underground paper!

As the main cylinder revolves, the master becomes moistened with fluid, allowing a little of the carbon to transfer onto the paper. Because each machine is different, don't expect to be able to operate one from my general instructions. This is the basic information, but you'll need someone who has done it before to show you. It's really easy, so once you've done it the first time, you'll be an expert for life.

One problem with dittoed papers is that students have been so inundated with dittoed sheets, coming at them from all sides in school, that the paper may not attract them. (They may mistake it for their geography test.) The use of interesting layout, and colored printing and paper will help solve this problem.

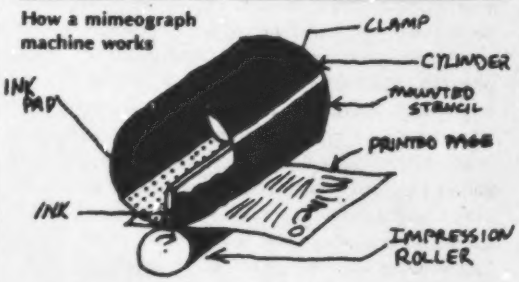
Mimeograph

A mimeograph works something like a stencil or silkscreen. The mimeo stencil consists of a fiber base with a waxy coating. When you draw or type on it, the coating is pushed back, but the fibers hold the stencil together. Ink will then pass through only those fiber areas where the wax has been pushed away. The stencil is mounted onto a mimeograph machine, and ink that is inside the mimeo cylinder flows through perforations in that cylinder, and is absorbed by an ink pad. From the pad, it passes through the cuts in the stencil, and onto the paper. If ink has dried up in the cylinder or on the ink pad, or if the stencil was not well cut, the final copy on the paper will have light or blank spots.

You can probably find a mimeograph to use at a church, school, college, or the office of a sympathetic political organization. Or, buy your own — they're frequently sold at auctions and second hand sales. Just make sure they work. There are a surprising number of old mimeos sitting around in garages and basements, and a month or two of persistent asking around may uncover one of these, free for the hauling.

Preparing stencils is easy, but you have to know what you're doing. Everything should be typed for maximum legibility. You'll get the best results from an electric typewriter on which the ribbon has been removed or disengaged (by putting the ribbon lever in the white or "stencil" position). If you make mistakes while typing, you will need to use stencil correction fluid, which works basically the same way

How a mimeograph machine works



as liquid paper. *Before actually typing your paper, be sure to run at least one test stencil to make sure that the typewriter and stencils you are using will give good results.* Make sure to use the correct size and type stencil for the mimeo you will be using.

Because you can't rearrange the articles after you've typed them on the stencil, most people make a dummy before typing. How to do this is explained in the section on dittoing (pg 13). Following the dummy, type on the stencil as described above. If you will be printing on 8½x11 paper, do not go below the dotted line on the stencil. Be sure to stay

A halftone [enlarged]: All printed pictures are actually composed of dots of varying sizes. A glossy photograph must be turned into dots ['halftoned' or 'screened'] before it can be printed.

within the margins, and leave a little extra border all around the first time just in case. Leave space for drawings and hand-lettered headlines. Unless you will be electro-stenciling, which will be discussed later, you cannot use photographs.

To make drawings you need a stylus, which can be bought at a local stationery store, or borrowed from the people whose mimeograph machine you are using. You will also need a special drawing sheet. A good artist is also helpful. Be careful while drawing not to cut *through* the stencil, because that will allow large amounts of ink to pass through while you are printing, which won't look good, and will also cause the stencil to deteriorate faster. To do this right takes practice, so plan to spend some time learning it. Headlines can be done the same way, but they are not as intricate, so they are less complicated to do. There are special accessories for lettering which have letters cut out of a plastic form, so you just follow along with the stylus. They make headlining easy and neat. There are various other aids which you can find out about by asking at your local stationery store.

There is a much easier way to do all this (now he tells us!). It is called electro-stenciling. To do this, you make a layout the same as you would for photo-offset printing (this is described in the section on photo-offseting). Then take the layout to someone who has an electro-stencil machine and the image is electronically transferred onto a special kind of mimeograph stencil. These stencils, when bought in bulk, cost about fifty cents each. If you can't find someone who will make an electro-stencil for you for free, some office supply stores will make them for about $5 each, but at that price you might consider photo-offset printing. Electro-stencils produce copy which looks better than regular stencils, and if you're careful while you print, it can look almost as good as offset.

The only other things you will need before printing are paper and ink. Sometimes these, especially paper, can be found lying around your school, but if not try to buy in bulk, or from a group that buys in bulk and will pass the discount on to you. Paper is sold by the ream, which is 500 sheets. Bulk is usually a box, or 10 reams. Most mimeograph machines take sixteen weight or twenty weight paper, which is a measurement of how thick the paper is. Check what is best for the particular machine you are using. If you aren't printing a large number of copies, there should be enough ink in the machine to last, but if not, check what kind of ink the machine uses before you buy any.

The actual printing will vary from machine to machine. This type of printing is more complicated than using a ditto machine, so you should get someone who has done it before to show you how. You should be able to get up to 5,000 copies out of each stencil.

As with dittoing, the use of colored inks, colored paper, graphics, and a good cover (perhaps done in several colors) as well as very legible printing, will help catch student interest.

Photo-Offset

There are several reasons why you may want to have your paper printed by photo-offset (also called "Lithography"). The most important one is that it

looks better. Reproduction is cleaner and clearer than mimeograph, especially in photographs. Also, small photo-offset shops such as "Insta-Print" and "Kwikie Duplicating" can be found in almost any town nowadays.

In this section we'll give you a brief explanation of how offset printing works, what it costs, and how to prepare your layouts for the printer. If you have access to an offset press to do the printing yourself, you can learn the basics from this pamphlet, but you'll need to take a class at school, or get someone to teach you if you want to learn all the details. Offset printing is a lot more complicated than dittoing or mimeographing.

If you're considering offset printing, the first thing to do is choose a printer. The most important consideration in choosing a printer is price; printer's prices can vary widely for the same job, so it will save you money to call half a dozen printers listed in the yellow pages for estimates. To get an estimate you need to tell the printer: 1) what size sheet you want (usually 8½x11); 2) how many pages you have; and 3) how many copies you want. Any extra services you'll need, such as reducing or enlarging pictures or making halftones should also be included.

Once you have decided on a printer, go by and talk to her about exactly what her requirements are for your layouts. It's best if you're accompanied by someone who has had previous experience with printing. Some of the specific questions you may want to ask are: How big should each page of your layout be? How long will the printing take? Does the printer need to know in advance when you will bring in the layout? How much does she charge to screen photographs? (See illustration.)

The printer will ask you if your copy (layout) is "camera-ready." That means is it *exactly* as you want to have it look when printed. If so, the printer can just photograph your layout and start printing, without making any additions or adjustments, which will save you money. When possible, always have your copy "camera-ready."

Some printers may be able to reduce an entire page of layout to a smaller size, making the type smaller and allowing you to fit more material on a page. For example, you could do your layout on paper 12¼x16½" and have the printer "shoot" (photograph) it at 66%, thereby reducing it to an 8½x11 sheet. Since printers often charge a lot to reduce, one possibility is to do your layouts large, have them reduced on a xerox machine, and then have the printer work from the xerox copies. (Note: You must reduce both height and width the same percent. You can't reduce an 8x10 to 6x3 no matter who your printer is.)

If you want to print more than 2,500 copies of a paper with four or more pages, it may be cheaper for you to have it done "tabloid" style. A tabloid page is approximately 11"x16", and is printed on a "web" press. That means that instead of the printer running each one of your pages through the press one sheet at a time, she prints from a huge roll of paper, doing all the pages at once. Tabloids are printed on newsprint. Most shopping inserts in daily newspapers (the ones on newsprint) are done tabloid style, as are several big city newspapers, such as the New York *Daily News*. If you want to print a lot of copies (over 2,500) and at least four 11"x16" pages, then call several printers in the yellow pages until you find some who print tabloids. They may be 50 miles away; web presses aren't all that common. Give them the basic information, such as number of pages (must be a multiple of 4), number of copies, and any extra work you want them to do, such as halftones. If you insist, they'll give you a general idea of what they'd charge. Then, go the the printer you liked most and get specific instructions from them as to how to prepare your layout, a firm price, and samples of other papers they print.

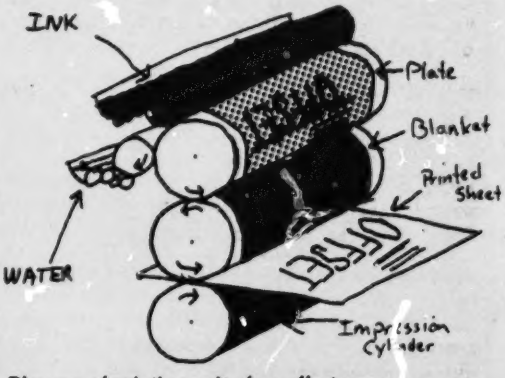


Diagram of printing unit of an offset press.

Layout and Pasteup

Generally, the terms layout and pasteup are used interchangeably. Technically however, layout means *planning* where the articles will go, and pasteup is actually putting them there. In this section we talk about both processes, and do interchange the words now and then.

Anyone who can draw a straight line and doesn't pass out from rubber cement fumes can do layout. In this section we give you enough information to get started. Later you may want to look into some of the resources listed in the Bibliography.

The first step in making a layout is to prepare the copy. Copy includes all items which will be printed,

to Economic Analysis." While we lost we won on the matter of substance as ? of the coursework. There now exists a

••

expansion has been stagnating, not just the investment/GNP ratio shows that a investment has been and continues to d

••

kept your ms. from me. In cases of do write. Some authors never get receipt they send in mss. without names or wit

— - —

Depending on the printing process to be used, a good ribbon and/or keys that strike hard and evenly are essential. The above samples were all typed for offset printing: The first with a carbon ribbon, the second with an old cloth one and the third with a new cloth ribbon.

such as articles, graphics and headlines. The articles will need to be typed. It's best to use an electric typewriter, because each letter strikes with the same force, producing even copy. Manual typewriters strike unevenly, resulting in printing that is unattractive and difficult to read (see illustration). If all else fails, you *can* use a manual, but hit the keys hard.

In order for the typing to reproduce well, it is important to use a ribbon that leaves a very black impression. Carbon ribbons, which come on many electric typewriters, are by far the best. They are plastic ribbons which can only be used once, but they're worth it because they leave a sharp, black impression. If you must use a cloth ribbon, use a new silk one, not cotton. Use the same ribbon and typewriter for all articles, so everything will be of uniform darkness. Otherwise you may cause problems for the printer, or find that some articles are illegible because of lighter type.

Once you have found a typewriter with a suitable ribbon and have collected some articles, you can decide how wide the columns should be and start typing. Allowing for margins and borders, you would probably want two 3½" columns for a paper that is printed on 8½x11" sheets. For larger sheets decide how many columns you want and figure accordingly. All small printers require you to leave a ½" border at the top edge.

Photographs may need to be made into halftones. While you are doing this, you can also reduce or enlarge them, usually for no extra charge. This is useful when you have a 3½" wide column and a 4" wide picture. You could also "crop," or cut off a portion of the picture that is unimportant.

Graphics and drawings should be gone over in black felt pen if they are not already black. Pencil, blue, and other colors do not reproduce well. However, stray marks in those colors will produce well enough to make your paper look sloppy, so make sure to erase them or cover them with white-out. Keep your copy as clean-looking as possible.

The next step is to make a dummy. While there are probably plenty of dummies at your school administration office, they will not do. The dummy that you need is prepared by taking several sheets of paper, numbering them to correspond to the pages that will be in the final paper, and then figuring out on which page (and where on that page) each article and graphic will go. It is important at this point to remember graphics — at least one good-sized photo or drawing per page is a good rule. You can get suitable graphics from other underground papers, straight papers and magazines, as well as from artists and photographers on your staff. A file of photos and drawings for general use will come in handy.

Now, finally, you can begin layout. This is the best part of doing a paper, and offers plenty of chances to put creative touches into it. You'll need scissors to trim the typed articles and some rubber cement to paste them down. The usual procedure is to use a "non-photo" blue pen or pencil (available at art supply stores) and draw light lines showing where the borders and margins are. Light blue does not show up when photographed, so these lines will not need to be erased. Your printer may be able to provide you with sheets that already have grids on them, which will save time. While pasting down the material, try to handle everything as little as possible, since smudges, fingerprints, and other unwanted marks are easily picked up by the camera. Washing your hands before layout can save many headaches.

Titles for articles can be hand-drawn, stenciled, or taken from one of the many commercial lettering devices which any stationery store will gladly sell you. One of the easiest and best ways to make lettering is using sheets of transfer or "press-on" type. These are sheets of clear plastic, costing about $1 to $3, which have black lettering on them. Placing the plastic on top of a sheet of paper and rubbing the letter makes it rub off onto the paper. A wide range of styles and sizes are available at most stationery stores.

If you are going to have the printer screen, reduce or enlarge any graphics, do not paste them down. Write lightly on the back of each graphic, giving the percent reduction or enlargement you want the final size, and the page on which it belongs.

If you want to use color, ask your printer how the layout should be prepared. Generally, the cost of color is prohibitive for high school underground papers.

A good way to catch stray marks, crooked headlines and other problems before you go to the printer

20

is to make a xerox copy of each page. A little extra erasing and straightening at this point can dramatically improve your paper's appearance.

When the printer receives your layouts, she will probably use a xerox-like process to make a "plate" for each page, from which she will do the printing.

Some printers first make a photographic negative of your page, from which they make the printing plate. If your printer uses that process, it probably won't cost any extra to have them reduce your copy.

The printer may ask if you want your paper "collated" (putting the pages in order). Hopefully, you can just round up a few staff members and put the pages in order yourself.

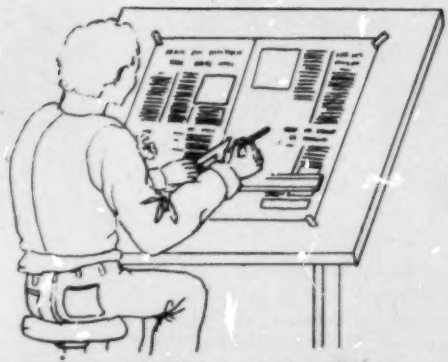
How We Produced This Pamphlet

In early 1977 we realized that the 16-page Fourth Edition of *How to Start a High School Underground Newspaper* would sell out by the end of the year. We had to decide whether to reprint it with pretty much the same information, or to do a major revision. We knew that the high school underground press had gone through many changes in its over ten year history. There was a lot of experience to learn from. Court decisions, technology and society itself have been changing rapidly. After careful examination, it was clear to us that student editors in the late 1970s and early 1980s could benefit from a more comprehensive pamphlet.

In March of 1977 Cory Greenberg came to work with Youth Liberation for three months. Cory had a strong interest in the high school underground press, and had published a paper himself while in high school, so he agreed to prepare a new pamphlet. Cory plowed through Youth Liberation's extensive file of high school underground papers, and read most of the books and magazine articles that have been published about the underground press. He wrote to the editors of several papers, asking if they would write about their experiences. He then arranged to have the legal section, the Bibliography, Introduction and Production sections written or improved by members of Youth Liberation. The new pamphlet was over four times as long as the previous ones.

After a second draft of the pamphlet was finished, we counted the number of words in the manuscript, and made rough plans for graphics, so that later we could estimate how long it would be.

Before we could begin typesetting (typing the final version for layout and reproduction), we had to decide what size margins to use (5/8" on the sides, ½" at top and bottom, and a little less in the center); and what type styles and sizes we wanted to use (English 9pt. for the two column, Oracle 8 pt. for the three column, and "Typewriter" press-on letters for the headlines). We decided to use subheads to break up the text within chapters, because they aid readability. Finally, we chose to place "rules" (thin lines) between the columns and around the chapter heads and subheads. We think they give the pamphlet a sharper appearance.



Pasteup: A slanted table, a triangle and T-square are helpful aids, though not essential.

For graphics we used several sources. We keep a file drawer full of drawings and photographs, arranged by subject, next to our layout table. Most of them we get through *Liberation News Service*, (see Bibliography) and from clipping all the magazines and newspapers we can get our hands on. A friend of Cory's is an artist, so we had him draw some pictures especially for the pamphlet. We designed many of the technical illustrations ourselves.

Since we knew how many words were in the original manuscript, and how many words (on the average) fit in one "column inch" (one inch deep x one column wide) we knew how many inches of type we would have when we finished typesetting. We then calculated how many inches of headlines and graphics we could include in a given number of pages. We made a list of all the graphics we wanted to include, and determined their approximate size. We then made a "dummy," sketching in all the pages and indicating where each section and the graphics would be included.

Before beginning the pasteup (layout) we proofread the entire pamphlet three or four times, because it is easier and cleaner to make corrections before pasteup in the process we use. When the corrections were completed, we pasted up the entire pamphlet, including text, graphics and headlines, using rubber cement. Our planning wasn't perfect, so some graphics had to be rearranged to come out with the right number of pages.

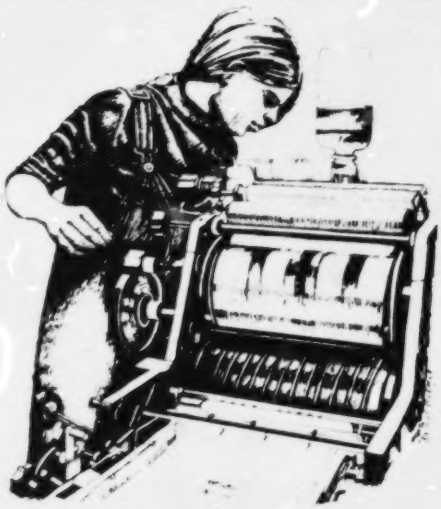
We did two more proofreadings, inserted the page

21

Cropping: If a picture is too big for a space and you don't want to pay for a reduction, or if it contains a lot of unnecessary space, cut it down. Most pictures look better when cropped to the essential visual area.

numbers, erased all stray marks, cleaned off excess rubber cement, and painted over smudges with liquid paper. We xeroxed all the pages to check for crooked headlines (they're easier to see on a xerox than on the layout itself), and to be sure we had copies just in case the printer lost them.

We got estimates from several printers, and chose the one who was cheapest and fastest, even though the quality was not as high as we would have liked. We wanted two colors on the cover (for which the printer charged extra) and we wanted thicker paper than newsprint. We solved that problem by printing the covers ourselves and then having the commercial printer staple our covers over the inside pages. We saved money and got a more attractive cover.



Running an offset press — you can learn too!

Finances and Fundraising

Finances involve both spending money and making money. Most of the money you spend will be for printing the paper, as described in the preceding chapter. There are other expenses your paper might incur, especially if it decides to expand, but they will be minor. What you spend on printing your paper will depend on how you print it, and how many copies you print. I will outline some of the basic costs involved for each of the processes mentioned above, and then give examples of how much typical papers would cost. Prices may vary considerably in different areas of the country, so this can only be a guide.

In addition to the expense of printing, you'll run into various other expenses, such as postage, pens, white out, gas and other miscellaneous items. As long as your paper is small, this shouldn't run more than a few dollars.

What you spend should reflect how much money you can raise. If you can get a lot of money, there's no reason why you shouldn't print photo-offset and spend money and time on other things that might come up. You may find that the hassle saved by having someone else do your printing is well worth the extra money.

There are many different ways to raise money, and you will probably be most successful if you let your imagination run wild and try things that haven't been done before. After all, people will only buy so many magazine subscriptions.

The most conventional way to raise money is by selling your paper. This will provide a steady source of cash, but there are certain disadvantages. In

some schools it is much easier to get away with giving a paper out rather than selling it. This is not a good reason in itself, but it can avoid some energy-draining hassles. If the paper is free, many people who would not ordinarily read it will take copies and some might even like it! After all, are you trying to reach the people who are already on your side, or the unconvinced? By asking for a donation while giving it out, you may even be able to make more money than if you sold it. However, if you do want to sell it, five or ten cents is usually a good amount. Experiment. For some, this may be an ideological question. There are many people who believe that people shouldn't be denied something just because they can't afford it.

Advertising can be another steady source of income. Some papers do not accept advertising for various political reasons. It's worth thinking about. If you do accept advertising, make sure the advertisers aren't in a position to affect your editorial policy.

If you want to solicit ads, print or type up a sheet that lists your rates for full, half, and quarter page ads, and for a column inch (one column wide, 1" high). Normally, these rates should fall somewhere between what it costs you to get that space printed, and what your school paper costs. Usually, for a one page ad you can charge two or three times what it cost you to get that page printed, and still undersell the school paper. Also on that sheet, give the name and address of the paper, the person in charge of advertising, the number of readers (you might want to figure that each copy is read by several people) frequency of publication, who the paper reaches, size of pages and whatever else seems significant. These sheets can be distributed to whoever is interested in advertising in your paper.

The best place to try to get advertising is from places where high school students shop, such as "head shops," youth oriented radio stations, record and clothing stores. You might try going to people who advertise in the school paper and tell them that you can reach the same audience for less money. However, even with all this preparation you may find it difficult to convince people to advertise in your paper. After you become more established you may have better luck.

Another form of fund raising is getting sponsors. This involves getting parents, friends and supporters to give a dollar, two dollars, or a dozen chocolate chip cookies. In exchange they'll get listed each month in your Sponsors column.

One way we raised money for the paper I worked on was to donate a portion of our salary from part-time jobs we held, or to work for a day at a job, sometimes collectively, and give all the money to the paper. It worked well.

Of course, there are always the standard methods such as bake sales, car washes, selling silk-screened t-shirts, etc. These work, but you may find yourself in competition with the "honor" society (but they probably won't go around hinting about a "secret ingredient" in their brownies). If you're a recognized school group you have the same rights as everybody else to do this sort of fund raising.

Another good way to ease the gap between income and expenditures is to get donations of materials (both official and unofficial), such as paper, dittoes, stencils, equipment, ink, etc.

The key to successful fund raising is to use your imagination. If you try something that's been done before, chances are that it's been overdone. You should also have varied sources of income; that way if one dries up you won't collapse. Also, if one of your imaginative ideas doesn't pan out, you won't have to auction off the editor to pay the printing bill.

Typical Printing Costs

MIMEOGRAPH

Paper (8½x11): $4/ream, $36/10 ream box
(8½x14): $6/ream, $45/10 ream box
Stencils: $6.50/24
Electro-Stencils: $41/100
Electro-Stencils (professionally done): $2-$5/each, $50/12
Ink: $5/Tube

DITTO

Paper: $4/ream (500 sheets) $32/10 ream box
Ditto Masters: $7/100
Duplicating Fluid: $5/quart
Thermofax Masters: $9/100
Thermofax (professionally done) $1.25/each

PHOTO OFFSET

Offset costs approximately the same as mimeo if you print it yourself. At a quick print shop an 8-page, 8½x11 paper costs $7.50/page for 300 copies.
Total — $60

XEROX

For short papers and leaflets Xeroxing can be economical. It's also fast. It costs approximately five cents a copy in metropolitan areas.

III. Points to Consider When Planning Contents

The most important part of your paper is its political content. But there are several odds and ends concerning contents which you should know about. They help make your paper more readable and interesting.

General Articles

There are a number of qualities which should be considered, encouraged or avoided in articles. This involves both the writing and content of specific articles, as well as the overall balance in your paper.

Many people, particularly the administration, adults, and members of the "straight" media, will accuse you of bias. Hopefully, they will be right. For those of you who have taken high school journalism classes, don't gasp quite so loudly. The goal of most underground papers isn't to present both sides of the story or remain neutral in regard to issues which affect students. These papers are started because the students' side isn't reported anywhere else. The very purpose of an underground paper is to be biased — to present and advocate a position in favor of student rights and social change.

However, as silly as this may sound, you must be biased responsibly. When you take the position that something is true, you should prove it. Arrange the facts so they are convincing. An editorial that says forced gym is bad doesn't have as much effect as one that shows *why* forced gym is bad. By backing up your assertions you avoid needless criticism and make your point more effectively.

Many times inexperienced writers (and sometimes experienced ones) have a tendency to ramble, to make a lot of good points without tying them together. Watch out for these articles, because they don't accomplish anything. The reader will not be convinced of the point because the article will not have made a point. While those of us who have read 28 volumes of social theory know the connections between the banks, nuclear power, disarmament and the level of unemployment, most people don't, and an article that tries to tie all these themes together (or even just two of them) has to be written very clearly to be convincing.

While Michael Bakunin (a 19th century revolutionary) once said: "The urge towards destruction is a creative urge," an underground paper should be *consciously* constructive. Writers in your paper, particularly editorialists, should attempt two things after presenting a problem. First, they should suggest some solutions to the problem, and second, they should outline some steps towards achieving those solutions.

For example, if a writer criticizes study halls, she could then suggest that they be abolished, and instead a quiet room be set aside for people who want to do work, while other students be allowed to go to the library, the lunchroom, or a lounge in which smoking is allowed. She could conclude with suggestions on how to fight for that goal, such as petitions, study hall boycotts, or whatever. The paper could even lead a campaign for the changes. For non-school issues, such as nuclear power, the paper could explain the hazards, advocate that existing nukes be dismantled and used to store corn and suggest that our power needs could come from the sun. Obviously, just how the constructive criticism will be offered will change from subject to subject, but if you really want to convince people of the validity of new ideas, it's important to back up your arguments with facts and offer an alternative.

While it is good to reprint items from news services and other papers, too much of this can make your paper seem irrelevant to the local community. The real advantage of your paper is that it reports a side of local news that isn't in the local paper, or anywhere for that matter. This type of material cannot be obtained from news services. Items from news services and other papers can be used to illustrate and compare with events going on in the local community. Some national and international news is important enough to go in your paper, but be careful of how much coverage is devoted to these issues.

These are just a few of the things you should

watch for both in the individual articles you print, and in the overall balance of your paper.

Editing

High school English classes, like most high school classes, are a joke. For this reason, the quality of articles you get might not be up to reasonable standards. In that case they must be edited. Editing, generally, does not mean cutting out sections you don't like, or in any way changing the *content* of an article. It is for improving the style: correcting punctuation, spelling, word usage, etc. It is to help the writer say what she wants to say better. The only time content should be altered is when the facts are wrong, unproven, or stated in an irresponsible way (i.e. libel). Most papers, before printing a heavily edited article, like to show it to the author to make sure it still says what she intended, and to make sure she approves of all the changes.

Staff Box

Nearly every paper has a staff box on one of the inside pages (usually the second), which contains information such as: date and issue number; mailing address; staff list; subscription information; and a list of groups (such as FPS and CHIPS) that the paper is affiliated with. You may want to include a note that signed articles represent the opinion of the author and not necessarily that of the rest of the staff. Some papers include a statement of principles, which outlines the objectives of the paper.

Free Classifieds

Some papers, recognizing the need for open communication between students, have instituted a "free classifieds" section of their paper. This allows students to publicize lost and found items, ask for or offer jobs, buy and sell things, and even wish their best friend happy birthday. This section may take a few issues to get off the ground, so you may want to make up some ads, such as "WANTED: unlimited supply of frozen raccoons. Must be raised organically on a diet of granola, with no artificial preservatives." You may want to charge for non-student ads, or for ads which result in something being sold.

Letters Column

Encouraging letters from other students is a good way to keep up interest in the paper. This column could become a forum for debates on important issues at your school. It may be hard to get a response at first, and many papers have been known to remedy this by writing letters to themselves.

Front Page

Although you're not supposed to be able to judge a book by its cover, many people judge a newspaper by its front page. Since it gets the most exposure, it should receive special treatment. An ideal front page would attract attention, make an important statement, and lead the reader to the inside of the paper. Also, don't forget the back page. It gets the second most exposure.

Press Services

Several groups help improve communication between underground newspapers. While there are a number which cater to all types of alternative papers (such as Liberation News Service and Zodiac News Service), there are only two which are aimed at high school papers. Both are affiliated with Youth Liberation, and can be reached at 2007 Washtenaw Ave., Ann Arbor, Michigan 48104.

CHIPS [*Cooperative High School Independent Press Service*] is a service provided for independent and underground youth newspapers. Its goal is to let you see copies of papers that other young people are publishing, from which you can reprint articles, get ideas for stories and layout, and find general encouragement. To participate, just send 40 to 50 copies of each issue of your paper (or fewer, if you can't afford that many) to Youth Liberation. As soon as they are received, a packet of papers from other areas will be sent to you.

FPS: a magazine of young people's liberation, is published quarterly with articles discussing student and youth organizing across the country and analyzing the oppression facing young people. There are articles about the family, schools, and juvenile law. One section, the CHIPS Pages, contains articles reprinted from alternative student papers.

Copyrights

If you're afraid that someone will reprint portions of your paper, and you don't want them to, you can have it copyrighted. Send a letter to the Register of Copyrights, Library of Congress, Washington, D.C. 20547, describing your publication. They will send you the necessary forms and information. In order for the copyright to be valid you must have a notice printed somewhere in the publication that it is copyrighted. You may want to include in the note that non-profit papers can reprint without permission.

The use of other people's copyrighted material is an area that may concern you. Generally, there is an understanding among "movement" papers that they can reprint each other's material, even if it is copyrighted, as long as they give credit to the original source. Many papers take graphics and other materials from national magazines and city newspapers. While this may be illegal, I've never heard of any small publication being hassled for it.

IV. Legal Rights and School Policy

Policies vary from region to region and school to school, but in general you can expect them to be either illegal, or at the least, illegally enforced. At the beginning of this pamphlet, I described how schools were forced to become more tolerant of alternative papers in the late 1960s and early 1970s. Students were relatively well organized, and therefore exercised some power. However, it's important to note that as laws and court opinions have become more liberal over the past five years, the schools have become more repressive. That's because the student movement is dormant. Students who want to publish alternative papers now have many legal protections, and we will summarize them in this section.* It's important to keep in mind that, no matter what the law or your principal says, if the students support your paper, and you are willing to put up a fight, chances are you'll be able to distribute it.

Interpreting the First Amendment

Legally, you have the right to distribute an underground or alternative paper. The First Amendment to the Constitution guarantees all citizens, including high school students, the right to express themselves on topics of their choice free from official interference.

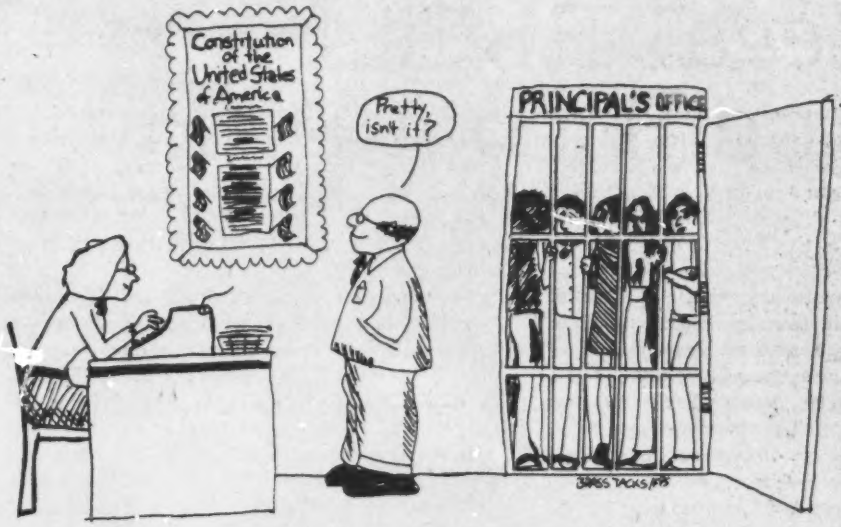
However, as principals are always fond of repeating, the First Amendment does not guarantee an *absolute* right to speak out. When courts are presented with conflicts between individual expression and government attempts to censor that expression, they are required to evaluate the *specific facts* of the case. Courts determine the importance of the government interest at stake and decide whether that interest outweighs the Constitutional right of free expression. Hence, one may not disrupt a school assembly on The Virtues of South Africa by having several people stand up in the middle and yell "Fire!". The social interest of avoiding panic and possible death in the rush to the doors outweighs the individual right to free expression. However, one does have the right to pass out leaflets outside the auditorium which are critical of the topic and the school administration.

Until 1969, many people thought that the Constitution didn't apply to students. But the Supreme Court, in their landmark *Tinker v. Des Moines* decision, ruled that students do not "shed their constitutional rights to freedom of speech or expression at the schoolhouse gate." The case concerned students who were expelled for wearing black armbands to protest the war in Vietnam. The Supreme Court said the suspensions were illegal because:

"In our system, state operated schools may not be enclaves of totalitarianism. Schools do not possess absolute authority over their students. Students in school as well as out of school are "persons" under our Constitution. They are possessed of fundamental rights which the State must respect, just as they themselves must respect their obligations to the State. In our system, students may not be regarded as closed-circuit recipients of only that which the State chooses to communicate. They may not be confined to those sentiments that are officially approved. *In the absence of a specific showing of constitutionally valid reasons to regulate their speech, students are entitled to freedom of expression of their views.*" (Emphasis added.)

The Court said there are only three constitutionally permissible reasons to censor student publications: 1) if the expression causes substantial disruption of, or material interference with, school activity; 2) if the expression is *legally* obscene; and 3) if the expression is legally defamatory. Importantly, *the initial burden is always on administrators to document valid reasons to justify interference with student expression.*

Much of the information in this section is taken directly from the excellent Manual for Student Expression: The First Amendment Rights of the High School Press, published by the Student Press Law Center, Room 1112, 1750 Pennsylvania Ave. N.W., Washington, D.C. 20006. Single copies of the pamphlet are available free from the Center.



sufficient to justify censorship. Administrators must demonstrate with *concrete facts* (not rumors, for example) that disruption will occur.

Even the fact that the views expressed may be highly controversial or critical of school officials, unpopular, or even in poor taste are never grounds to restrict student expression. The First Amendment is too important to be casually discarded by school administrators. You can give the principal a civics lesson.

"Relevant Facts"

There are several points to take into account when deciding if the schools have legal power to censor a paper. They include: the reason the school gives for controlling expression; the type of publication being censored (official or alternative); whether the distribution is on or off campus; and the method by which the school attempts to impose censorship. Let's look at these points in more detail.

I. Material and Substantial Disruption

There are three exceptions to the general rule that student publications may not be censored (mentioned above). First, the First Amendment does not protect expression which immediately causes a substantial physical disruption of, and a material interference with, school activities. In other words, if you physically disrupt a social studies class where they are teaching that black people are genetically inferior, you are acting outside the law. That doesn't mean you necessarily won't want to use such tactics, but you should be fully aware of the legal implications of your action. However, suppose you pass out leaflets saying the course material is racist, and some rumors crop up that some white students are going to beat you up. The principal might forbid you to pass out similar literature, saying it is disruptive. Before school authorities may restrict expression on grounds of disruption, they must possess actual evidence that disruption has occurred or will occur. Unsupported apprehension or fear that student expression *might* or *could* cause disruption is not

In addition, in the case mentioned above, the people passing out the leaflet aren't the ones threatening disruption, it's the racist white students. In that case, school officials have the obligation to protect free expression from the unruly acts of other students. Student expression may not be stifled where officials fear other students may attempt disruption or violence against those engaged in expression. Those who plan the confrontation should be subject to discipline, not the people involved in expression.

II. Obscene Expression

Obscenity is not protected by the First Amendment. However, the technical determination of what is obscene can only be made by a court of law. Meanwhile, school officials may argue that certain expression is obscene and students have the right to argue that it is not.

However, there are some basic guidelines for determining whether a work is obscene, and if you follow them it is unlikely that you will ever get in legal trouble.

Expression is obscene where it describes or depicts sexual conduct and, taken as a whole, the work in which the sexual conduct is depicted lacks serious literary, artistic, political or scientific value. The judgement is to be made by the "average person, applying contemporary standards," who must find that the work as a whole appeals to lewd interest in sex. By that definition alone, it is unlikely that any high school paper would be legally obscene. Unfortunately, there is a loophole which says that in determining obscenity, the "relative maturity" of

the audience must be taken into account. Since the courts don't seem to think young people are very mature, high school editors have to be a little more careful than their adult counterparts if they print nudes or erotic articles.

The use of a few four-letter words, or a short erotic article is not obscene, no matter what your principal or school guidelines say. Administrators may only regulate profanity if they can prove that it will cause substantial disruption of the school process. Their power here is based on their authority to prevent *disruption*, not obscenity. So, if your principal tries to prohibit distribution because of profanity, you can tell him to get fucked.

In addition, the schools may not censor information about birth control, even if they don't allow it to be taught in regular classes. The school has certain rights to control what teachers present in class, but they have no power to prohibit you from exercising your freedom of expression by informing students about various birth control methods.

III. Defamatory Expression

Like obscenity, the technical determination of what is defamatory can only be made in court. Meanwhile, school officials can argue that an article is defamatory, and students can argue that it is not.

And, as in the case of obscenity, you should be able to avoid problems by following a few simple guidelines. (That doesn't mean you will avoid problems altogether. One of the favorite bluffs used by principals is to call a paper obscene, or an article defamatory. But if you follow these guidelines, you should have no legal worries.)

Defamation may be generally defined as action which *falsely* impugnes or damages the character and reputation of an individual by holding the person up to hatred, contempt or ridicule. Defamation may be either written (libel) or spoken (slander).

Libel, which is generally of most concern to the student press, will not be found by a court unless the material (words, photographs or drawings) is: 1) published and therefore communicated to a third person; 2) false; and 3) causes damage to the character and reputation of the person alleging libel. Students who commit libel may be held personally liable for money damages if the individual claiming libel proves points 1-3 in a court of law.

Special rules come into play where the individual claiming defamation is a public official or is a person who has voluntarily placed her activity in the public view (such as a principal or school board member). In order to ensure robust debate on official conduct, the Supreme Court has allowed great latitude for critical comments about public officials. In the case of public officials, defamation will not be found unless it is shown that those publishing the material *knew* the material to be false, but *maliciously* published it anyway with reckless disregard for the truth.

Opinions are given even greater protection than factual assertions to the extent that they do not deliberately distort facts or falsely and maliciously attack an individual. Therefore, you may not want to say your principal is racist and incompetent in a news story, unless you can prove it. But if you feel she is, you can legally express that opinion in an editorial.

Administrators may not control expression which is merely critical of school officials unless *absolutely necessary* to prevent disruption of the school.

School Sanctioned vs. Alternative Papers

I. Non-school Sponsored Publications

It is firmly established in law that high school authorities may not automatically ban underground or alternative papers from campus. However, Courts across the country are divided on whether publishers of alternative papers who want to distribute on campus have to submit their work to administrators for prior approval. Some courts have ruled that any prior approval scheme is unconstitutional. Other courts have permitted such procedures, *but only in accordance with carefully written, pre-existing, published rules.* Those rules must be legal, of course, which means that they can only prohibit distribution based on provable disruption, obscenity or defamation.

Youth Liberation feels that all prior approval is unconstitutional, and encourages students to fight that provision if it exists in their area.

School officials do have the power to enact *reasonable* rules governing the time, place and manner of distribution, but such rules may not be used as a cover to stifle student expression. In general, publishers of alternative papers should have at least the same distribution rights as the publishers of the official school paper.

School officials have no control over papers distributed off school grounds. However, if a paper distributed off school grounds directly causes substantial disruption at school, the students are subject to school discipline.

II. School-sponsored Publications

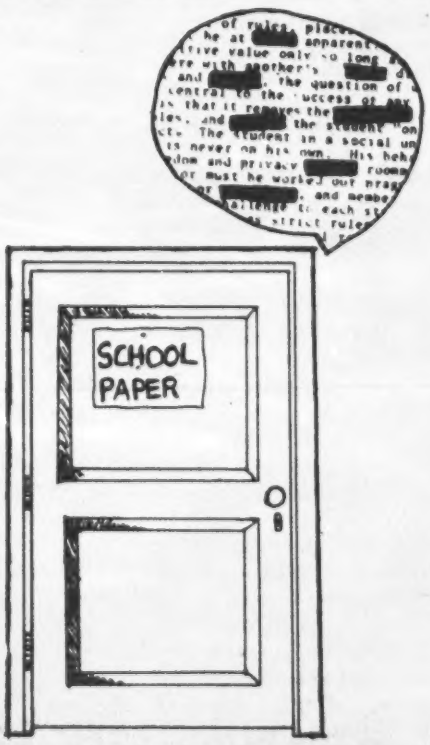
Surprisingly, school-sponsored publications have basically the same rights as alternative papers. Since the courts have held that school papers are established to provide a forum for student ex-

pression, the First Amendment rights of students producing these publications are extensive. The claim of many high school principals that the school is the legal owner and is legally responsible for the paper is irrelevant in the eyes of the court. Refer to the rules just mentioned for alternative papers to see what control administrators may exercise over official school papers.

Also, the fact that student publications are produced by journalism classes as a part of required course work does not mean administrators have any greater power over these newspapers. School officials, including advisors, may not censor student expression under the guise of "teaching."

If your school district requires submission of alternative or official papers for prior approval, and you decide to go along with the policy, you should know if their rules are legal. According to the courts, the rules must:

- Specify to whom you must submit material
- Provide specific examples of what is considered disruptive, obscene or defamatory (you will know if their examples are legal from what you have just read in this pamphlet)
- Define all key terms, such as "disruption" and "obscenity."
- Set a reasonable time by which the administrator must respond, and indicate what will happen if she fails to act in time
- Provide for speedy appeal, and a reasonable time within which a decision must be made.



Sale, Advertising and Other Problems

- School officials may legally regulate the sale of all publications on campus. However, it is generally agreed that rules may not be written which prohibit the sale of underground papers. Students have the right to sell their publications subject to reasonable regulation. The only instance in which sales could possibly be banned is if no other solicitation is allowed in school, for the regular newspaper, UNICEF, class rings or anything else.
- Underground papers may contain advertising.
- Censorship by the student government is no different from that of administrators, and is therefore subject to the same limitations.
- Students do not have to identify themselves in their publications. Unsigned leaflets or anonymously published papers have the same rights as those which are signed.

Negotiating

This section on legal rights has thus far described what the law says. Unfortunately, there is probably a wide gap between the law and your school's policy. When that is the case, you have to decide what your tactics will be. If you have a lawyer, you may want to take the school to court. But, since you probably don't have any legal help, you may want to try negotiating with the principal, at least as first effort.

The first thing to do is make an appointment with her. Even though you may never have met the principal, keep in mind that she's just another person with a husband and 2.4 kids. No matter what she says, don't let her bully you.

Before the meeting actually takes place, find out what the school policy is. If it is totally out of line with court rulings as outlined in this pamphlet, tell her. If you want, you can hint that you may take things further. Principals who violate students' rights are now liable for money damages.

If the principal refuses outright to allow you to distribute, you have several alternatives. The safest is to distribute the paper off school grounds before school. There is nothing the school can legally do to stop you. This is usually the least effective means of distribution, because it's hard to reach students unless they all come from the same direction.

Another choice is to ignore the rules. It's easier than you think to give out or sell papers in school without getting caught. The excitement of a paper being "underground" will often boost its circulation. You will also find out if your principal was bluffing when she prohibited distribution. She may take no action against you.

A third possibility is to try to get the rule changed. This is usually a long and difficult process. If you decide to go through with it, the first thing we suggest you do is get a copy of Youth Liberation's pamphlet *Student and Youth Organizing*. It will help you find out exactly who has the power to change the rules, and how you can mobilize students in your favor. You'll most likely end up making a presentation to the school board. In all probability they will tell you why you are wrong and vote not to change anything. This is known as the democratic process, and you should be glad you live in America where you can experience it.

If You Are Suspended...

If you decide that it is impossible to get the rules changed, and go ahead with plans to publish, there is a chance the school will take disciplinary action against you. Under the Constitution, you must be afforded *due process* before you are suspended or expelled. The *process* which is *due* consists of a *notice* in writing of the charges and a *hearing*. Except in emergency situations, the hearing must take place *before* you are suspended. The purpose of notice of the charges is to allow you to prepare your defense. Any suspension which is not accompanied by notice of charges and a hearing will be ruled invalid by the courts.

If you are illegally suspended, and especially if you are suspended for breaking a rule that was illegal in the first place, you have a right to sue the administrator for money damages. One student recently won $2,500, and there are several cases presently in the courts which seek damages ranging from $300,000 to over $1 million.

Repression

Just about all papers, no matter how large or small, will experience at least some repression. The variety and intensity of the repression will differ from school to school, and from region to region.

Most principals, used to ordering teachers and students around at school, prefer the "knockout" solution, where they eliminate (or try to) the paper in one fell swoop. According to R.J. Sullivan, writing in the National Association of Secondary School Principal's Bulletin, "the fascination of the knockout solution appears to lie in its appeal to the authoritarian instinct of administrators who momentarily forget their roles as educators." This is a surprising admission, though Sullivan fails to note that the role of an educator *is authoritarian* in most schools.

The "knockout" can come in many forms — principals are sometimes known for their creativity when it comes to punishment. However, if your principal is unoriginal, she may try suspending the editors or staff members (if she can find out who they are and *prove* the connection). If you feel this is a threat, leave the names of staff members off the paper (it's legal) until you become secure, rent a P.O. box to receive mail and take other necessary precautions. It is difficult for the principal to do anything if no one can be held responsible. When someone on your staff is caught with papers, they can pretend that they found them in the hall and were "curious." Never carry too many papers around at once, because the excuse may not work if you have 500 copies, and even if it does, those 500 copies will probably be confiscated. Even if the principal can't prove who you are, she will probably have a good idea, so you have to use your wits.

You can expect all kinds of minor harrassment which can add up. When this happens, start publicizing it. If the initial reaction of the students to the paper was positive, this will only solidify it. John Birmingham, former editor of the underground paper Smuff, commented, "A confrontation between the administration and the students can unify the students. Sometimes it impresses on them the idea that their paper is NEEDED." If you expect this type of repression to occur, you may want to get in touch with a lawyer just before you start distribution, so she will be aware of the situation before she is needed. Your lawyer may suggest how to react to different forms of repression. Usually, after a few issues the administration will realize that your paper isn't as much as a threat as they originally thought, and will ease up on the harrassment. Your job is to make sure that you *do* remain a threat, even if they don't realize it.

Even in the most liberal school district, be prepared for a negative response from the administration. Liberals suddenly turn conservative when the ball is in their court.

Even though you may want to devote a lot of space in your paper to what the administration is doing against you, also expose other problems at school, and make the connection between the repression of your paper and other things that are happening at your school. If you don't, you may wake up one morning and find that you are allowed to distribute your paper, but you've got nothing more to say.

V. Why Students Start Papers

In the late 1960s, many high schools were hotbeds of political activism. At George Washington High School* the first action was a demonstration against the Vietnam war. Hundreds of students turned out to listen to speakers and talk among themselves about the unjust war in Indochina. The success of that demonstration led students to think about solving some of their more immediate problems.

The school cafeteria was too small to handle all the students, the food was bad, and no one was allowed to go off campus for lunch. Study halls were mandatory. Some of the teachers and administrators were racist. Dress codes and countless other regulations were designed to control many aspects of student life. Many students soon decided that massive changes were needed in the entire system of education.

Using some of the tactics they had used for the anti-war demonstration, the students set out to change their school. They passed around petitions, did "guerrilla theater" in the halls, brought complaints to the school board, and even called a strike.

Gradually, they won some of their demands, as did other students all over the country. Dress codes were eliminated. Study halls were abolished. An open campus was instituted. They even got an alternative school.

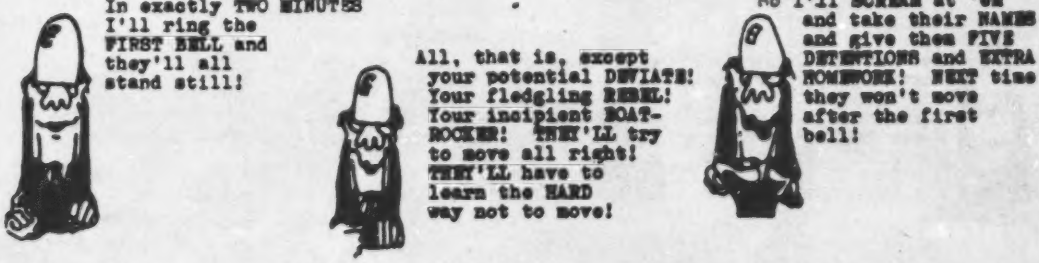
The administration gave in to many of the demands because they were scared. They knew that 2,000 organized students were more powerful than 200 administrators and faculty. They were afraid students might realize that small groups on top (such as the administration) maintained power by keeping the people ignorant of their rights and potential strength. Most of all, they were terrified that students would realize that there is power in numbers.

As long as the students were united in spirit, the administration was afraid to reinstitute repressive rules. Through the early seventies, they didn't dare reinstitute the conservative policies that they were forced to abandon in the late sixties, because they were afraid of sparking a new wave of activism.

By the late seventies, however, the administration at George Washington High School had regained some of its confidence that students were more interested in selling candy to earn "credit" for their class ring than in fighting for their rights. Having judged this new generation of high school students docile and "apolitical" the administration began repealing some reforms. First they wanted to have a closed campus. Then they planned to reinstitute study halls for ninth graders (and sophomores the next year, and so on). They thought that some of the "troublemakers" might realize what was going on, and try to raise a fuss, but they calculated that the average student wouldn't join in.

That's where they were wrong. Within a week after the policies were announced, a petition was circulated protesting the new proposals. More than half of the students signed it. Hundreds of students

* *The events described on the next two pages are all true, but they didn't happen at one high school. For purposes of illustration we chose to describe a fictitious school, George Washington High.*


Ten forty-three. In exactly TWO MINUTES I'll ring the FIRST BELL and they'll all stand still!
All, that is, except your potential DEVIATE! Your fledgling REBEL! Your incipient BOAT-ROCKER! THEY'LL try to move all right! THEY'LL have to learn the HARD way not to move!
So I'll SCREAM at 'em and take their NAMES and give them FIVE DETENTIONS and EXTRA HOMEWORK! NEXT time they won't move after the first bell!

as well as many concerned parents attended the next board meeting to see how things would be resolved. Typically, the board postponed action.

In the meantime, a walk-out was organized in which 30% of the students boycotted homeroom, and signed into school late. Leaflets were distributed at local shopping centers to make the community aware of what was happening. Various other actions were taken within the school to raise the level of support. The students won a lukewarm victory. At the next meeting the board set up a committee to investigate the proposal. The committee still hadn't been heard from at this writing.

The students realized that as soon as their pressure subsided, the committee would make a report at a relatively empty board meeting, and the board would approve it. To stop that from happening, they wanted to set up an organization which would constantly monitor the administration, as well as raise other issues which were important to students. In addition, it was the end of the year, and students knew that if they didn't do something soon, enthusiasm would die out over the summer.

At the next student meeting a proposal was made for starting an underground paper. After a few other ideas had been brought up and considered, it was decided to start publishing the George Washington Free Press.

Censorship Breeds Resistance

This story characterizes what is going on in many high schools across the country. After the conservative period in the mid seventies, and the relative lull in student activity, many students are getting active again. Some are publishing papers.

Not every high school will go through exactly the events discussed above, but often underground papers will sprout in response to specific grievances which arise in school. These issues include revived dress codes, smoking regulations, study halls, the cafeteria food, racism and sexism, teacher hiring and firing... in general any condition which students want changed.

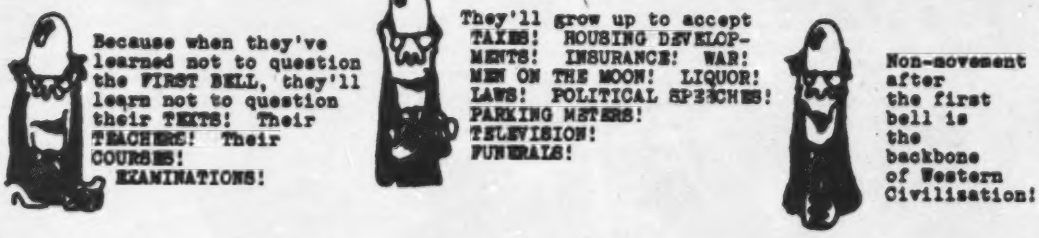
If an underground paper is to survive — and be successful — it helps to link the different issues which affect all high school students to show that they are related.

Another major reason for starting a high school underground paper is the inadequacy of the regular school paper (if there even is one). Sue Wilson, editor of a Homestead, California high school paper, summed it up well when she said: "There wouldn't be any underground papers if we were allowed to print the truth." Many underground papers are started by frustrated editors of straight school papers.

John Birmingham, editor of a school paper called the Voice, and also on the staff of Smuff, an underground paper at the same school, described his recruitment to the ranks of the underground press this way:

"Back in Hackensack, two juniors, Jay Dunkelman and Edd Luwish, planned to start an underground paper, Smuff, and so I suggested that they try to get their articles into the Voice. They responded simply by showing me the articles and asking me if the administration would let them be published. I doubted it. Soon the Voice was censored again and Smuff was not yet out. Luwish and Dunkelman asked a senior, Bob Cohen, and me to help to hurry it into existence. Since the situation of the Voice had not improved, I accepted the job of editor of Smuff."

Censorship, as John Birmingham and most other editors discover, is widespread in the high school press. However, if a paper isn't writing about controversial topics in the first place, it won't be censored. It is controversial issues which form the foundation — is the *raison d'etre* — of the high school underground press. Underground papers which campaign only against censorship lose their appeal as soon as the administration stops harassing them, or becomes more liberal with the official school paper. However, a paper which addresses the issues behind censorship — administrative power, mandatory attendance, grades, tracking, etc. — has


Because when they've learned not to question the FIRST BELL, they'll learn not to question their TEXTS! Their TEACHERS! Their COURSES! EXAMINATIONS!
They'll grow up to accept TAXES! HOUSING DEVELOPMENTS! INSURANCE! WAR! MEN ON THE MOON! LIQUOR! LAWS! POLITICAL SPEECHES! PARKING METERS! TELEVISION! FUNERALS!
Non-movement after the first bell is the backbone of Western Civilisation!

a firmer foundation, and cannot be co-opted as easily. The administration may give in to one demand, but if you're threatening the power itself, their situation becomes much more difficult.

What's Wrong With Schools?

A good analysis of the educational system is important. It can help explain why study halls, grades, tracking, and all the other garbage which has become synonymous with "education" in this country, are not just by-products, but are an integral part of schools today.

There is a common myth that the goal of schools is to help students develop to their fullest potential. Schools transmit basic skills and knowledge, which help students become productive, enlightened and satisfied members of society. Like all myths, there are elements of truth in it. For example, students do learn some skills necessary to be productive members of society, like reading and arithmetic. However, there are other skills which are necessary in our society, but which conflict with the idea of "developing to your fullest potential." They are also taught in school.

Obedience to authority is a good example. You won't find it listed in any course guide, but every school teaches it from the first day to the last. Docility and passivity are traits that are encouraged by the very structure of schools, and which also contradict the idea that schools are places where students are supposed to be developing to their fullest potential.

As any student knows, there are many other ways the schools impede their development. That's because the primary goal of schools in the United States is not to help students "develop" in any abstract sense, but rather to prepare them to be productive and satisfied workers.

Public schools train people for their future careers — not to become president of IBM (those people went to private school), but to work on assembly lines, become secretaries, technocrats, and fill the other dead-end jobs that capitalism requires. The average workplace in this country is run like a dictatorship (bosses and supervisors decide what gets done and how to do it, and if you don't like it, you're fired). Therefore, the school's function is not to teach you how to think and make decisions, but rather to make you docile and train you to accept other people's decisions (first teachers' and principals', then supervisors', managers' and presidents'). Schools teach most of us the traits necessary to survive in the lower and middle echelons of society.

As part of this training, students are taught that they're powerless to influence or change things. They are often treated like convicts in the local penitentiary, with hall guards, locked doors, hall passes and the denial of their constitutional rights. Even decisions like when to go to the bathroom must be made by teachers. All this leads to a feeling of helplessness, and it becomes a self-fulfilling prophecy: as long as students believe it and passively submit to the socialization, things don't change.

Schools make hierarchy seem normal, natural, and even necessary. It is in schools that people learn that the president is always right, the FBI protects citizens, and that obedience to authority is more important than following one's conscience. The hierarchical structure of the "real" world is carefully reproduced in the school, with the school board on top, followed by the superintendent, principal, department heads and teachers, with the students on the bottom. The teacher is portrayed as always correct, with the textbook all the "proof" she needs to back up her assertions.

The schools are also breeding grounds for competition and individualism. The success of one student is dependent on the failure of another. Grading on a "curve" and the limited number of spaces in advanced classes are prime examples. Individual projects are emphasized — and who ever heard of cooperating on a test?

In addition, the schools help transmit racism, sexism, ageism and other values. Despite improvements in recent years most teachers and texts promote those values, whether they are conscious of it or not.

In order to effectively combat the schools it is necessary not only to know what they do wrong, but to understand the power structure behind the actions. Although in the classroom it may seem that the teacher is omnipotent, in fact she hasn't much flexibility, especially in a conservative community. The principal has more power, but often important decisions are made by the Board of Education — and those decisions are influenced, at least informally, by people and special interests that operate behind the scenes. The power relationships are important to understand. There is a good likelihood that various levels of this power structure will try to repress any underground paper you put out. Understanding where repression comes from is helpful in counteracting it.

Many pamphlets and books have been written which discuss and analyze the problems of the public schools, their causes, and how to change them. Though the major purpose of this pamphlet is to help students start underground papers, we felt that a brief discussion of those ideas was important. We encourage readers to do further reading and analysis about what's wrong with schools.

VI. Graphics

AS YOU CAN SEE, TYPICAL OF ALL SO-CALLED UNDERGROUND NEWSPAPERS, PRACTICALLY ALL THE MATERIAL IS JUVENILE---
AND FILTHY, PROFESSOR!
DEMONSTRATE
VIOLENCE
IS THE ONLY ANSWER
UNIVERSITIES
MORALLY BANKRUPT

THE PRINCIPALS' ASSOCIATION WILL NOT TOLERATE ANARCHY IN OUR SCHOOLS. ALL STUDENTS NOT FOLLOWING NORMAL PROCEDURES, OR DISRUPTING THE PROCESS OF EDUCATION, WILL BE SHOT. THAT IS ALL.

GRAPHICS & SATIRE ARE IMPORTANT ELEMENTS in any paper and, as these illustrations show, they are particularly effective when used together. If you can't find an artist right away, you can reprint graphics from this book.

AS EDITOR OF THE SCHOOL PAPER, YOU ARE ALLOWED FREEDOM OF SPEECH-- OF COURSE, WITHIN THE BOUNDS OF GOOD TASTE.
TAKE THIS EDITORIAL: "ALTHOUGH SUSPENSION IS SUPPOSED TO BE A LAST RESORT, IT IS OFTEN USED HERE TO PUNISH PEOPLE FOR THEIR BELIEFS, OR SIMPLY TO GET THEM OFF THE ADMINISTRATION'S BACK."
THAT WAS IN VERY POOR TASTE. TEN DAYS SUSPENSION.

VII. Bibliography

Inspiration

For general ideas and perspectives, leaf through one of the two collections of high school underground press writings: **Our Time is Now**, edited by John Birmingham (Bantam Books, 1970) and **How Old Will You Be in 1984?**, edited by Diane Divoky (Avon Books, 1969). Despite their age, the selections are still surprisingly relevant, and either book should provide plenty of ideas that you can write about.

On another level, you can get inspiration by reading the best-selling **All the President's Men**, by Carl Bernstein and Bob Woodward. If you hadn't already heard, it tells how these two Washington Post reporters dug up the Watergate story, back when half the country still thought there really was a New Nixon. The book gets you fired up to go out and do some good reporting yourself and if you read it carefully, you can get some ideas about where to look.

If you would like some factual information about what's wrong with the official high school press, check out **Captive Voices**, by Jack Nelson (Shocken Books, 1974). It contains the results of a national study by the Robert F. Kennedy Commission of Inquiry into High School Journalism, and some of the findings are shocking. The Commission reported that "Censorship [and a] systematic lack of freedom" are deeply embedded in high school journalism and "overshadow its achievements."

How to Print It

To get out your own paper, however, you'll need more than inspiration. For the paper to look nice you'll have to plan it well, as outlined in the chapter on Production. If you're lucky, you'll be able to print your paper by photo-offset. If that's the case you'll want to spend some time getting acquainted with the offset printing process, and the art of preparing good layouts. (Remember too, that the layout process is the same for electro-stencils and thermofax dittoing as it is for offset.) The perfect book for this is **Printing It**, by Clifford Burke (Ballantine Books, 1972). Burke is an experienced printer who's done work for many political groups in California; in this book he tells first about designing your publication and doing layouts, then explains the printing process well enough that you can talk to your printer intelligently about your needs. Furthermore, he does it all in a concise, highly readable style. The book will save you many times its $2.95 cover price, not to mention hours of wasted labor.

Finding Graphics

Since well-illustrated magazines are more likely to be read, we keep a file of drawings and photographs, arranged by subject, next to our layout table. Most of them we get through Liberation News Service, and magazines sitting around the house. Liberation News Service (17 W. 17th St., Ny, NY 10011) has a regular graphics service which you can subscribe to for $5 a month. Or, just send them $10 and mention that you're publishing a high school underground newspaper. They will probably be glad to send you a batch of graphics, many of which are suitable for high school papers.

Another good source of graphics is the art books published by Dover, which are specifically aimed at small publications. Most of them consist of etchings and wood carvings from centuries past and cover a wide range of subjects. Any large bookstore will carry them. A word of caution: it's easy to over-use these pictures, just because you have so many of them.

Dover also publishes **Fundamentals of Layout**, by F.H. Wills. It's directed more at advertising design than at newspapers and magazines, but after you've read the more basic **Printing It**, this book would be a good one to follow up with. You'll find it especially useful in drawing up leaflets.

Another basic, practical booklet on layout and printing processes is **How to Do Leaflets, Newsletters and Newspapers**, by Nancy Brigham and the Boston Community School. It parallels much of the information in this pamphlet; but it often helps to read two versions of the same process when you're first learning it. It's available for $1.75 from the New England Press, 60 Union Square, Somerville, Massachusetts 02134, and we recommend it highly.

Editing & Libel

Good layout and design are important, but the real purpose of publishing a paper lies in its content. No matter what you have to say, no one will read it (or understand it) unless you take care that it is presented clearly and concisely. Rudolph Flesch's **The Art of Readable Writing**, will impress upon you the importance of simple, direct prose. **The Elements of Style** by William Strunk and E.B. White is a slim volume which answers most of the questions you may have about English grammar and style. Leafing through these two books before you publish your first issue will save you much criticism from the dolts in the English Department.

After reading **All the President's Men**, you may feel fired up to do some muckraking about the school board or other semi-sacred cows in your area. In that case, a new problem could arise: the fear or threat of a libel suit. That can lead to self-censorship, but it doesn't have to. Before you censor yourselves, and before you pay attention to threats from the administration, find out just where you stand. Talk to a reporter or lawyer if you know one. Or, get a copy of the book **Libel: A Guide to Rights, Risks and Responsibilities**, by Robert H. Phelps and E. Douglas Hamilton (Collier Books, 1969). It's an interesting, well-written book that describes what libel is, and how you can get your message across without endangering yourselves. The main thing you'll learn is that you can say a lot more than you might think without libeling anyone.

Student Rights

The Student Press Law Center (Room 1112, 1750 Pennsylvania Ave., NW, Washington, D.C. 20006) publishes a superb pamphlet: **Manual for Student Expression: The First Amendment Rights of the High School Press**. It's free. The Center provides various other services for editors. Write them for more information.

For general information about student rights, you can pick up a copy of the ACLU's **The Rights of Students**, by Alan H. Levine at your local bookstore. It covers freedom of expression, due process, corporal punishment, grades and school records. Youth Liberation's **Young People and the Law** is also a good source of legal information.

For general information about the history of schools in the United States, and how they got so bad, we'd suggest our own **Unfair to Young People: How the Public Schools Got the Way They Are**.

And, for an overview of the young people's rights movement in this country, Beatrice and Ronald Gross' **The Children's Rights Movement** (Anchor/Doubleday, 1977) is our first choice.

Youth Liberation Press

Student and Youth Organizing — $1.50

A 96-page book which discusses organizing young people in and out of school. It has chapters about issues to organize around, tactics to use, skills to know, problems that come up, and a bibliography. Actual incidents, illustrating the points being discussed, are described throughout the book.

Unfair to Young People: How the Public Schools Got the Way They Are — $1.00

A 48-page book that examines the public schools from the perspective of students. The author did extensive research on this subject while he was a member of the Wisconsin Youth for Democratic Education. First, he discusses how the school system evolved. Seemingly innocuous reforms like junior high schools, ability grouping, student council and even recess, were all started as ways to better control students, says the author. Then he looks at what schools do to students today, and how they can be changed.

High School Women's Liberation — $1.25

A collection of over 20 articles about young women's liberation. Included in this 80-page book are discussions about the school scene, sexism in textbooks, sports, lesbianism, black women, sexuality, legal rights, sexism in language and music and poetry by young women. There are also several book reviews and an article by a man about his experiences with sexism. This is the best resource for young women anywhere.

Youth Liberation: News, Politics and Survival Information — $1.75

Some of the best articles from the early issues of FPS are collected in this paperback book, which was published by Times Change Press in 1972. It also contains the original Youth Liberation platform and personal statements from young people on the need to struggle for liberation.

Growing Up Gay — $1.25

This 36-page book contains a dozen articles by and about sensitive young men and women on the experience of being young and gay. Included are articles about accepting one's gayness, coming out and talking with parents. There is an extensive list of resources.

Young People and the Law — $1.00

This easy to read and understandable booklet includes sections on the First Amendment, the right to privacy, equal protection, corporal punishment, due process and other important subjects. Major Supreme Court decisions, such as **Tinker v. Des Moines, in re Gault** and **Woods v. Strickland** are reprinted in the appendix, so students can quote them to their principal.

How to Start a High School Underground Newspaper — $.75

Case histories of half a dozen papers, an overview of the first ten years of the high school underground press, and technical information necessary for starting a paper are all contained in this booklet. Separate sections discuss printing methods, layout, editing procedures, staff organization and legal rights of the high school press. Invaluable for students planning to publish leaflets or an alternative paper, and interesting reading even for those who are just curious.

FPS
2007 Washtenaw Ave.
Ann Arbor, Michigan 48104

BULK RATE
U. S. POSTAGE
PAID
ANN ARBOR, MICH.
PERMIT NO. 192

Address Correction Requested

Acquisitions F-68-1n
ERIC/CHESS
855 Broadway
Boulder, CO 80302

Critical Acclaim for How to Start a

Nat Hentoff education writer

"*How to Start a High School Underground Newspaper* is one of the most valuable and energizing First Amendment documents I have seen in a long time. It tells how to *use* the First Amendment which, after all, was created to be used by *all*, definitely including students."

Christopher Fager Director, Student Press Law Center

"*How to Start a High School Underground Newspaper* makes it possible for creative, energetic students to finally engage in serious communication without the stifling and destructive influence of official censorship which often hampers traditional school newspapers.

Students now have a useful blueprint to get them into the publishing business."

Alan H. Levine author of the ACLU's 'The Rights of Students'

"*How to Start a High School Underground Newspaper* is an invaluable pamphlet for students trying to start their own paper....I know of no other publication that presents that information in a way that takes into account the particular problems facing a high school underground paper, such as insufficient funding, constant staff turnover and harassment from the school administration.

In the struggle for students' rights, the high school underground press has played an enormously significant role, the measure of which is the extent of the resistance it has encountered from hostile principals. The underground press has been resisted because it is the only source of information coming into the schools that the administration does not control. A free and uncensored high school press has the potential to play the same role that the press has played in the society at large, to insure that authority is exercised justly. This pamphlet will help that potential to be realized."

ISBN 0-918946-09-3